

1ST SERIES

CAMERA
SCRIPT

02247/1521
EPISODE 2.

BLAKE'S SEVEN

Producer : DAVID MALONEY
Script Editor : CHRIS BOUCHER

2: "SPACE FALL"
By TERRY NATION

Directed By
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TM2
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CREW 10:
Senior Cameraman: PETER HIDER

TUESDAY 1ST NOVEMBER, 1977

2.00 pm - 6.00 pm Camera rehearsal, with TK's 34 & 42 (16 & 35 mm)
6.00 pm - 7.00 pm DINNER
7.00 pm - 7.30 pm Lineup
7.30 pm - 10.00 pm TELERECORD, ON VTC/6HT/21033A

WEDNESDAY 2ND NOVEMBER

10.30 am - 1.00 pm Camera rehearsal, with TK's 34 & 42 (35mm from 2.00pm)
1.00 pm - 2.00 pm LUNCH
2.00 pm - 6.00 pm Camera rehearsal " " " "
6.00 pm - 7.00 pm DINNER
7.00 pm - 7.30 pm Lineup
7.30 pm - 10.00 pm TELERECORD, ON VTC/6HT/21033B

V.T. Editing, Suite 2, Saturday 5th & Sunday 6th NOVEMBER, 9.30 am - 6.30pm

THIS IS THE BBC
WHICH MUST BE RETURNED TO
DRAMA SCRIPT LIBRARY
257 VICTORIA AVENUE

"SPACE FALL"

Blake GARETH THOMAS
Jenna SALLY KNYVETTE
Avon PAUL DARROW
Vila MICHAEL KEATING
Gan DAVID JACKSON
Leylan GLYN OWEN
Raiker LESLIE SCHOFIELD
Artix NORMAN TIPTON
Teague DAVID HAYWARD
Krell BRETT FORREST
Nova TOM KELLY
Dainer MICHAEL MACKENZIE
Garton BILL WESTON
Wallace CLINTON MORRIS

GUARDS :- A- ROY PEARCE : B-MARK COLLINS: C- HARRY FIELDER

CREWMEN :- 1-STUART MYERS: 2-TERRY SARTAIN

PRISONERS :- 1-REG TURNER: 2-MIKE MUNGAVIN: 3-ERIC KENT :
4-BARRY HAYES: 5-MICHAEL REYNAL: 6-REG THOMASON
7-KENNY WYMARK: 8-MARK HOLMES: 9-PETER ROY
10-ALAN CRISP :11-DEREK HOLT

TELECINE 1. (35mm)

OPENING TITLES

+ Model shot

Space Ship London
twd cam & moves away.

T/J SLIDE

1. SPACE FALL
By
TERRY NATION /

1F

1. INT. PASSENGER COMPARTMENT. NIGHT.

206. 1 F
WA COMPARTMENT
slow jib L. elevate
then pan R & zoom in
to MS BLAKE.

(BLAKE SEATED ALONE.
HE IS CONFINED BY
METAL BANDS AROUND
HIS WRISTS & CHEST)

He turns to window

-- RUN ON TO SCENE 2 P. 4 --

- 3 -

TELECINE 2:

Ext. Earth from Space. Night.

(As in Episode One) We see
the rapidly receding planet
Earth.

CUT

END TELECINE 2.

- 3 -

- 4 -

4F

2. INT. SPACE CRAFT PASSENGER COMPARTMENT.
NIGHT.

207.

4 F

CS WINDOW PAN L.
TO CMS BLAKE he
turns away

(BLAKE TURNS HIS
GAZE AWAY FROM
THE PORT AND
STARES BLANKLY
AHEAD OF HIM)

-- RUN ON TO SCENE 5, P. 12
(camera 1 retires)

3A, 2A, 5A (on tripod) 1A

3. INT. FLIGHT DECK LONDON. NIGHT.

1. 1 A
WA ARTIX fg Right

(THE SPACE SHIP
LONDON IS OLD
AND PAST ITS
BEST.

THE EQUIPMENT
ON THE FLIGHT
DECK IS WELL
USED AND SLIGHTLY
TATTY. SURFACES
ARE SCRATCHED AND
DENTED. DESKS
ARE SCUFFED.

ANALOGOUS TO AN
AGING CARGO SHIP
KEPT IN SERVICE
FOR 'JUST ONE
MORE VOYAGE'.
THE CREW ALSO
HAVE AN AIR OF
DEFEAT ABOUT THEM.

CAPTAIN LEYLAN IS
FIFTY FIVE. PASSED
OVER FOR PROMOTION
TOO MANY TIMES.
HE IS TIRED,
DISILLUSIONED AND
WAITING FOR
RETIREMENT.

HE SITS AT THE
COMMAND DESK
VAGUELY WATCHING
THE INSTRUMENTS
BUT LETTING HIS
SECOND IN COMMAND
CONTROL THE SHIP.

THE NUMBER TWO IS
SUB-COMMANDER RAIKER.
A WELL BUILT MAN WHO
ENJOYS AND ABUSES
HIS POWER.

(shot 1, on cam 1)

- 6 -

RAIKER HAS LITTLE
REGARD FOR HIS
SUPERIOR. HE SITS
NEAR LEYLAN,
CONTROLLING THE
FLIGHT.

THE FLIGHT DECK
COMPLEMENT IS
MADE UP BY FLIGHT
OPERATOR ARTIX.
HE IS IN HIS MID
TWENTIES, ABLE BUT
UNIMAGINATIVE.

THE CREW GO THROUGH
THE PROCEDURES WITH
THE BORED CONFIDENCE
OF ROUTINE)

RAILER: We have escape velocity ...
Now.

2. 3 A
 DEEP 2s RAIKER/
 ARTIX

ARTIX: Orbital exit angle thirty./

RAIKER: Set attitude and course
trajectory.

ARTIX: Attitude stable. Trajectory
firm.

3. 5 A
 CS SWITCHING,
 TILT UP TO CMS
 ARTIX

RAIKER: Systems check/

4. 2 A
 TIGHT DEEP 2s
 LEYLAN/RAIKER

ARTIX: We have full function on all
navigational systems/

RAIKER: Confirmed.

ARTIX: We have full function on all
communications systems.

5. 1 A

RAIKER: Confirmed. Power status/

(shot 5 on cam 1)

- 7 -

6. 2 A
A/B TIGHT 2s

ARTIX: Full function. Course is
set. We have a clear on Mars
beacon/

RAIKER: (TO LEYLAN) We have go
confirmation on all systems sir.

LEYLAN: Thank you mister Railer.
Set Hyper-Drive speed time - distort
fine.

RAIKER: Time distort five.

(RAIKER OPERATES
A CONTROL AND
IMMEDIATELY THERE
IS HEAVY VIBRATION
OF THE FLIGHT DECK
AND THE MEN ARE
PRESSED BACK INTO
THEIR SEATS.

/Q VIBRATION/

THEN EVERYTHING
SETTLES DOWN TO
BECOME CALM AGAIN.

RAIKER CHECKS HIS
DIALS AND INSTRUMENTS)

Five and running.

CRAB LEFT TO 2s
RAIKER/LEYLAN as
LEYLAN comes to beh
RAIKER

(LEYLAN SHIFTS OUT
OF HIS SEAT AND
STRETCHES. THE
WHOLE OF THE
PROCEDURE HAS
BEEN NORMAL AND
ROUTINE)

ZOOM IN TO CMS
LEYLAN

LEYLAN: Lock in full auto ...
(CASUALLY) I thought maintainance
were supposed to have fixed that
high-dee shift vibration.

(1 next)

- 7 -

(6 on 2)

- 8 -

RAIKER: That's what they said.

LEYLAN: That's what they always say. They don't bother. Nobody bothers anymore/ (TO ARTIX) You'd better identify us to space security.

7. 1 A
W/A ARTIX fg R
LEYLAN goes u/s

ARTIX: Yes sir.

(ARTIX HITS A FEW SWITCHES)

This is civil administration ship London. We are in transit from Earth to Cygnus Alpha transporting prisoners to the penal colony. We have Federation clearance for direct flight/ Authority number K-seven-zero-one. Transmission ends.

8. 3 A
CMS RAIKER &
calculations

(NOW ALL THE MEN RELAX. FOR THE MOMENT, THEIR DUTIES ARE OVER/

9. 2 A
CMS ARTIX, takes
reader, plugs in.

ARTIX TAKES OUT A SMALL TAPE-READER AND SETTLES DOWN WITH IT)/

10. 5 A
MS LEYLAN PAN RIGHT
with him to CMS ARTIX

LEYLAN: Still studying for your Commander's credentials Artix?

11. 1 A
MCU LEYLAN

ARTIX: Yes sir. I don't want to spend the rest of my life on tubs like/... I mean -

12. 5 A
MCU ARTIX

LEYLAN: I know what you mean/

13. 1 A
A/B, ZOOM OUT WITH
LEYLAN & JIB LEFT TO
DEEP 2s ARTIX/LEYLAN

ARTIX: Sorry, sir/

LEYLAN: Get a shave !

- 8 -

(5 next)

LEYLAN: (WINTRY SMILE) I'm going to my quarters. Anything I should know?

ARTIX: There's a report of some meteorite activity about eighteen hours ahead ship time. Space Met says it should have cleared our course well before we reach it.

14. 5 A LEYLAN: Keep an eye on it anyway./
CMS RAIKER Mr. Raiker, will you give the prisoners /
15. 3 A the usual pep talk and assign them
CMS LEYLAN their duties?/
16. 5 A
CMS RAIKER

RAIKER: My pleasure.

PAN RIGHT AS HE
MOVES ON TO MS
ARTIX at work

(RAIKER AND LEYLAN
EXIT)

(4 next)

4A

4. INT. CORRIDOR. LONDON. NIGHT.

17. 4 A
LS CORRIDOR,

(THE TWO MEN WALK
IN SILENCE.
THEY HALT AT THE
DOOR TO LEYLAN'S
QUARTERS)

HOLD 2s to door fg LEFT LEYLAN: Use the highest level of
suppressants in the prisoners rations.
I like them docile.

RAIKER: Yes sir.

(LEYLAN PRESSES HIS
PALM FLAT AGAINST
A GLOWING BLUE
SQUARE OF GLASS
BESIDE THE DOOR.

THERE IS A BRIEF
PAUSE AND THE
DOOR SLIDES OPEN.

THERE IS A SIMILAR
BLUE PANEL BESIDE
EVERY DOOR ON THE
SHIP AND THE PALM
PRESSING PROCESS
MUST BE CARRIED
OUT EVERY TIME A
DOOR IS TO BE
OPENED.

TRACK BACK & LEFT AS
RAIKER moves to deep
2s LEYLAN/RAIKER

THE DOORS RESPOND
ONLY TO THE PALM
PRINTS OF AUTHORISED
CREW MEMBERS.

LEYLAN STARTS TO
ENTER HIS QUARTERS.

RAIKER MOVES ON.

LEYLAN PAUSES AND
CALLS)

(17 on 4)

- 11 -

LEYLAN: Mr. Raiker?

RAIKER: Sir?

LEYLAN: (SLOWLY) There's a female prisoner on our manifest.

RAIKER: I'd noticed that sir.

LEYLAN: Yes ... Well ... Be discreet.

RAIKER: (MOCKINGLY) Yes sir.

RAIKER X-s fg at end

(THEY EXCHANGE A
BRIEF LOOK AND
THEN LEYLAN STEPS
INTO HIS QUARTERS
AND THE DOOR
CLOSES.

RAIKER LOOKS AT
THE DOOR AND THEN
GRINS. HE TURNS
AND MOVES AWAY)

R E C O R D I N G B R E A K :

ON TO SCENE 6, P. 22 NEXT

- 11 -

SWINGER OUT

3H, 2G, 2H, 4F

5. INT. SPACE CRAFT PASSENGER COMPARTMENT.
NIGHT.

208. 2 G
GROUP SHOT
prisoners many are
dozing CRAB L (THE FRONT BULKHEAD
& SLOW ZOOM in OF THE SECTION WILL
to MS GUARD A SLIDE BACK TO OPEN
DOOR opens U/s RAIKER OUT THE PASSENGER
ent. COMPARTMENT INTO
A MUCH LARGER SECTION.
209. 3 H
GROUP SHOT fav BLAKE AS RAIKER COMES
HE LOOKS up THROUGH. THE
PRISONERS ALL LOOK
UP EXPECTANTLY.
210. 2 H
2s RAIKER/GUARD C
RAIKER STANDS AT
THE DOOR AND LOOKS
THEM OVER)
211. 4 F
WA FAV. RAIKER
CRAB L. & ELEVATE
to high 2s RAIKER/
JENNA
as RAIKER wipes
JENNA
RAIKER: I'm sub-commander Raiker, and
I think there are a few things you
should know/ The flight to Cygnus
Alpha will take eight months ship
time. During this period you will
obey every order or instruction that
is given you./ There is a punishment
scale for infractions which starts
with long periods of confinement in
your launch seat, and ends with the
Commander's right to order execution.
If you have any complaints, I don't
want to hear them. Understand this
clearly ... You have no rights
whatsoever. None! ... Questions./
212. 2 H
GROUP SHOT fav
BLAKE RAIKER ent.
R. fg PAN L. &
ZOOM OUT with
RAIKER to WA
at door
213. 3 H
2s GUARD A/RAIKER
(THERE IS SILENCE
FROM THE PRISONERS.
SATISFIED, RAIKER
CONTINUES. HE
NODS TO THE GUARD)
- (2 next)

RAIKER: Open it up.

CRAB R. with RAIKER
to bring him R fg
BLAKE up L.

(THE GUARD PRESSES A CONTROL AND THE BULKHEAD SLIDES BACK TO BOTH SIDES REVEALING AN OPEN AREA. ALONG THE WALLS ARE SOME TABLES, BUNKS. IN THE NEXT BULKHEAD, THERE ARE A FEW DOORS. THE PRINCIPAL FORWARD DOOR LEADS IN TO THE REST OF THE SHIP AND IS ALWAYS GUARDED.

RAIKER INDICATES
THE OPENED UP AREA)

This is the limit of your world from now on. It has mess facilities. Sleeping bays and recreation area. Sort out amongst yourselves how you use it. There are other rules. You'll find out what they are when you break them. That's all. Clear your harnesses. You're at liberty to

215. 3 H mov
DEEP 4s along prisoners
AVON etc.

(THE PRISONERS
GRATEFULLY
FREE THEIR
SAFETY HARNESSSES
AND RISE AND
/STRETCH THEN
START TO WANDER
FORWARD.

216. $\frac{2 \text{ G}}{\text{A/B}}$

RAIKER X-s fg
ZOOM in with him to 2s BLAKE IS STILL
RAIKER/BLAKE CONFINED BY THE
STEEL BANDS.

RAIKER NOTICES
AND SAUNTERS
ACROSS TO LOOK
DOWN AT HIM)

(4 next)

What have we here? (Cont ...)

(216 on 2)

- 14 -

RAIKER: (cont) Not a trouble-maker I hope.

217. 4 F BLAKE: I didn't hear an order!
MCU RAIKER

218. 3 H RAIKER: You didn't hear an order...
MCU BLAKE Sir./

219. 4 F (BLAKE NODS/
A/B
RAIKER IS NOT
SATISFIED)

220. 3 H Say it./
A/B

221. 4 F BLAKE: I didn't hear an order ...
A/B Sir./

222. 3 H RAIKER: That's better/ What's your
A/B name?

223. 4 F BLAKE: Blake./
CMS RAIKER

ZOOM OUT WITH HIM RAIKER: (SURPRISED) So you're Blake ...
to deep 2s RAIKER/ Well ... You made quite a name for
BLAKE yourself a few years back. Quite the
224. 3 H celebrity ... Something of a come down
CU BLAKE for a leader of men isn't it ?/
Molesting kids.

225. 4 F BLAKE: The charges were false/
CU RAIKER

226. 3 H RAIKER: Oh yes. Of course/ Well
A/B let me tell you something Blake. As
227. 4 F another piece of cargo. Remeber that
228. 3 H and/ you might just survive the
A/B journey. Understand?/

229. 4 F BLAKE: I understand ... Sir./
A/B

(RAIKER GIVES HIS
NASTY GRIN)

- 15 -

230. 3 H RAIKER: Good ... You're learning/...
A/B

231. 4 F (RAIKER CALLS UP TO THE GUARD)/

CMS RAIKER
ZOOM OUT with him to
deep 3s RAIKER/
GUARD C/BLAKE

Let him clear/

232. 2 H CS WALL CONTROLS & GUARD C (THE GUARD OPERATES A CONTROL ON A WALL PANEL/ THE METAL

233. 3 H CS HANDS, TILT UP TO CMS BLAKE BANDS WITHDRAW FROM BLAKE'S CHEST

234. 4 F DEEP 2s RAIKER/BLAKE AND WRISTS./
who stands fg R. RAIKER WANDERS AWAY AMONGST THE PRISONERS WHO ARE NOW EXAMINING THEIR NEW ENVIRONMENT.

BLAKE GETS TO HIS FEET AND RUBS HIS WRISTS. STRETCHES. HE STARES AFTER RAIKER.

RECORDING BREAK

ON TO SCENE 5A, P 15A.

-15A-

3J, 2J, 1G, 4G

5A. INT. PASSENGER QUARTERS. NIGHT.

235. 2 J

MS VILA, PAN L. & (JENNA, VILA, AND AVON)
zoom out to 3s (+ NOVA)
NOVA/JENNA/VILA

SEE RAIKER IN bg

(RAIKER IS STANDING
IN BG)

VILA: Do you think this is a good
time to tell them I suffer from
flight sickness ?

NOVA: I don't think they'd be
very sympathetic.

JENNA: I expect they have a cure for
it though. A permanent one
probably.

VILA: They amputate your head.

(SHE CATCHES RAIKER'S
EYE. HE BECKONS)

PAN L. with
JENNA to 2s
RAIKER/JENNA

JENNA: Here we go. (SHE MOVES X TO
HIM)

RAIKER: What's your name

JENNA: Jenna Stannis.

236. 3 J

MCU JENNA

RAIKER: There are no special facilities
for female prisoners/ but if you find
conditions too difficulte/

237. 2 J

MCU RAIKER

I might be able to arrange something
more comfortable/

238. 3 J

A/B

(238 on 3)

- 16 -

(JENNA GIVES
RAIKER A SMILE)

JENNA: That's very considerate.

RAIKER: Why make it hard on yourself.

PAN L. with JENNA
to profile CU
RAIKER

JENNA: Why indeed?

PAN R WITH HER FOR
SMILE

(SHE LOOKS EITHER
SIDE OF HER AS
THOUGH NOT WANTING
TO BE OVERHEARD.
SHE GIVES HIM A
SEDUCTIVE SMILE
AND BECKONS HIM
FORWARD SO SHE CAN
WHISPER IN HIS EAR.

RAIKER BENDS HIS
HEAD FORWARD.

JENNA WHISPERS
SOMETHING WHICH
HAS A PROFOUND
EFFECT ON RAIKER.
HIS SHOCK QUICKLY
TURNS TO ANGER.

239.	2	J	JENNA SMILES SWEETLY./
		2s RAIKER/JENNA/ fav	
		RAIKER for smack	
240.	3	J	RAIKER GIVES HER A
		CU JENNA	HARD SMACK ACROSS /
			THE FACE) /
241.	2	J	
		A/B RAIKER exits	

RAIKER: You'll come round. (SMILES
NASTILY) I can be very persuasive.

242.	1	G	(HE TURNS AND EXITS./
		MS AVON produces	
		notebook, watches	
243.	3	J	JENNA MOVES BACK
		A/B	TO JOIN AVON AND VILA./
			HER HAND TO HER FACE)

ZOOM OUT & PAN R.
with JENNA to 3s
JENNA/VILA/NOVA

JENNA: That one is going to enjoy
giving us a hard time.

(1 next)

- 17 -

PAN R with AVON
AS HE COMES across
to sit

VILA: And you've improved his
mood no end. Why couldn't you
be nice to him?

JENNA: He's not my type.

244. 1 G
LOW 4-shot JENNA/
VILA/NOVA/AVON
as AVON sits

VILA: You can't afford to be choosy
now./

JENNA: Why else would I be talking
to you?

VILA: Thanks.

245. 3 J
TIGHT deep 2s
JENNA/AVON

JENNA: Pleasure/ (TO AVON) What's
that you've got?

246. 4 G
MCU JENNA amused

AVON: Nothing/

247. 2 J
PAN L. with him to 2s
VILA/BLAKE

(BLAKE JOINS THEM)/

BLAKE: Do you know how those doors work

248. 1 G
WA AVON fg R
fav VILA/BLAKE

VILA: No, not that type/

AVON: Simple enough. All authorised
personnel have their palm prints filed
on the computer. The blue sensor plate
reads the print. If they conform, the
computer opens the door.

(BLAKE LOOKS AT
AVON.

HE IS IN HIS MID
THIRTIES. INTELLECT-
UALLY SUPERIOR, AND
KNOWS IT. HE IS
A GENIUS WITH
COMPUTERS AND
ELECTRONICS)

249. 3 J
MCU AVON

BLAKE: Neat./

250. 2 J
MCU BLAKE

AVON: Most computer-based functions
are/

- 17 -

251. 1 G VILA: Blake Kerr Avon/ When it
A/B comes to computers, he's the number
two man in all the federated worlds.

NOVA : Who's number one?

252. 3 J VILA: The guy who caught him./
A/B he sits back

253. 4 G (AVON GIVES VILA
A WITHERING STARE.)
WA fav VILA AVON fg R VILA IS IN NO WAY
PUT DOWN)

254. 1 G You've got nothing to be ashamed
MCU BLAKE of. (TO BLAKE) He came close to
stealing five million credits/out
of the Federation banking system.

255. 3 J BLAKE: What went wrong?/
A/B

256. 1 G AVON: I relied on other people. /
A/B Why all the questions? Or is it

257. 2 J merely a thirst for knowledge.
WA fav BLAKE
JENNA fg L.

BLAKE: Not exactly. (SMILES)
Having defined a problem the first step to a solution is the acquisition of data. You should know that.

258. 1 G AVON: Define the problem then.
A/B

259. 4 G BLAKE: How do we avoid spending the
 TIGHT DEEP 2s rest of our lives on Cygnus Alpha?
 VILA/AVON

260. 3 J
 A/B

VILA: That may not be a problem. I've heard a rumour that these prison ships don't actually go all the way to Cygnus. They wait until they're in deep space and then quietly dump you out of an air lock.

(2 next)

- 19 -

261. 2 J AVON: (DISMISSIVELY) You're a fool./
 TIGHT PROFILE 2s
 JENNA/VILA
- JENNA: They are on a fixed-price contract. They get paid the same whether we get there or not. And hyper-drive running's expensive.
262. 3 J VILA: So they dump us and save themselves a trip./
 TIGHT DEEP 2s
 JENNA/AVON
- AVON: The computer has an automatic running log recording the entire journey./ Elapsed time, distance, fuel consumption everything.
263. 4 G AVON: Oh. They've got to go to Cygnus then? We can relax./
 MCU JENNA
 PAN RIGHT to MCU
 VILA
264. 3 J BLAKE: Could it be altered?
 LOW DEEP 3s
 JENNA/BLAKE/
 AVON
- AVON: What?
- BLAKE: The running log. Could the readings be faked?
- AVON: Only by a top-line technician. No-one on this ship could do it.
- BLAKE: Except you.
- AVON: (SMILES) Naturally.
- (HE MOVES AWAY,
 BLAKE WATCHES HIM)/
265. 4 G JENNA: Was it wise to put that idea into his head?
 CMS JENNA
266. 3 J VILA: What idea?/
 CMS BLAKE, PAN
 HIM RIGHT

- 19 -

- 20 -

267. 4 G BLAKE: He's bright. He'd already
thought of it./

LOW TIGHT 3s
JENNA/VILA/BLAKE

VILA: What? What?

JENNA: He fixes the log, the crew
dump us, pocket the profit and set
him free.

268. 2 J VILA: That's immoral/ The cold-
MS AVON at far Ahearted murdering/- Let's kill him
bunk now before he can do it./

269. 1 G
MCU VILA

270. 3 J BLAKE: (TO JENNA) How much do you
MCU BLAKE know about this type of ship?

271. 4 G
A/B

JENNA: Not a lot. Converted deep
space freighter. Early mark hyper-
drive, which needs re-stressing by the
feel of it. Whole lot should have been
scrapped some time ago.

BLAKE: Could you fly it?

FOCUS ON BLAKE
AT END

JENNA: I doubt it, why?

BLAKE: Once we've taken it, we'll
need a pilot ...

R E C O R D I N G B R E A K

ON TO SCENE 7, PAGE 28 next

- 20 -

TELECINE 3:

Ext. Space Ship
London in Flight.
Night.

We want to indicate
the passage of time.
SHOW the ship
moving through
(perhaps) special
light conditions,
then MIX to show
another space
condition.

CUT

END TELECINE 3.

3A, 5B, (hand-held), 2B, 1A,
6A - caption colour monitor

6. INT. FLIGHT DECK LONDON. NIGHT.

18. 3 A

CMS ARTIX, PAN LEFT
with LEYLAN TO MCU
LEYLAN

(COMMANDER LEYLAN AND
ARTIX ARE CONCENTRATING
ON A SPREAD SKY CHART
NEAR AN INSTRUMENT
BANK.

LEYLAN LOOKS CONCERNED.
HE MAKES A SWEEPING
GESTURE ACROSS THE
CENTRE OF THE CHART)

19. 2 B

MS SCREEN,
CONSOLE fg bottom of
frame

LEYLAN: There shouldn't be anything
there at all. It's empty space./
Nothing orbits through it. No
marked space wrecks, no navigational
hazards, nothing.

19X - Inlay cam 6, caption map/

20. 3 A

2s LEYLAN/ARTIX

ARTIX: Well there's something there
now, and our course takes us right
through it...

PAN RIGHT WITH LEYLAN
TO SEE RAIKER enter

SUDDENLY THE
FLIGHT DECK IS
FILLED WITH A SOFT,
EERIE, MONOTONAL
KEENING SOUND.

/Q SMALL VIBRATION

IT CUTS OFF. THERE
IS A MOMENTARY
PAUSE THEN THE
FLIGHT DECK LURCHES
ONCE VERY SLIGHTLY.

THE LURCH IS FOLLOWED
IMMEDIATELY BY A
SOUND LIKE STONES
RATTLING AGAINST
METAL)

(1 next)

(RAIKER ENTERS)

(20 on 3)

RAIKER: What's happening?

(LEYLAN BECOMES
BRISK AND EFFICIENT
NOW)

LEYLAN: Full spectrum shock waves.
We had one about ten minutes ago
but it was only scale two. We
hardly noticed it/

21. 1 A
DEEP 3s LEYLAN/ARTIX/
RAIKER

(TO ARTIX)

What was the reading on that?

(ARTIX CHECKS AN
INSTRUMENT AND:)

ARTIX: Seven.

LEYLAN: Put all sections on
standbye. Turbulence alert. There's
debris too. Put out the deflector
shields.

(ARTIX MOVES TO A
COMMUNICATOR.

ARTIX: Turbulence alert, all sections on
standby/

22. 5 B
TIGHT DEEP 2s LEYLAN/
RAIKER

~~RAIKER OPERATES
ANOTHER CONTROL)~~

RAIKER: Deflectors out. Where's
the blast coming from?

(LEYLAN INDICATES
THE CHART)

LEYLAN: Somewhere top right . .

RAIKER: But that's total void.

RUN TELECINE 3X

LEYLAN: Not now it isn't.

(TO ARTIX)

23. 3 A Show him./
CMS ARTIX operates
screen

(ARTIX OPERATES A
LARGE ELECTRONIC
SCREEN, THE OFFICERS
CLUSTER AROUND IT/

24. 2 B
MS SCREEN, RAIKER fg.R.

24X. Inlay cam. 6 - colour
monitor, Telecine 3X

ON THE SCREEN WE
SEE SEVERAL TRACERS
OF LIGHT CURVING
AND ARCHING IN A
COMPLEX BUT GRACEFUL
PATTERN)

RAIKER: I never saw anything like
that before. Can you increase
magnification?

ARTIX: We're at the limit now.

25. 3 A RAIKER: What sort of range?/
DEEP 2s RAIKER/ARTIX

ARTIX: About five subsecs on the
high-dee grid.

RAIKER: Anything coming in on the
communicators?

ARTIX: Static right across the
range.

(RAIKER STARES AT THE
SCREEN)

CUT TO TELECINE 3X

RAIKER: I suppose/ it could be some
sort of meteorite collision ...

ON TELECINE, Flare effect

(BEFORE RAIKER CAN
FINISH THE ATTENTION
OF ALL IS TAKEN
BY ONE OF THE MOVING
DOTS ON THE SCREEN.
IT EXPANDS INTO A
GLARING WHITE
FLARE.

Q RAIKER

AS THE GLARE
DIMINISHES THERE IS
NO TRACE OF THE DOT
OR ITS TRAIL)

RAIKER: What was that?

- | | | | | |
|-----|---|---|--|---|
| 26. | 3 | A | MCU LEYLAN | <u>LEYLAN:</u> I think it's a damn great
space battle./ Two fleets, maybe more. |
| | | | | <u>ARTIX:</u> We haven't got any heavy combat
stuff in this section have we? |
| 27. | 1 | A | DEEP 2s LEYLAN/ARTIX | <u>LEYLAN:</u> They're not Federation ships,
and that's not our battle/. I want
a new course ... Take us round it
with a three subsec margin from
the outer limits of the action/ |
| 28. | 2 | B | CS ARTIX's button
punching | (ARTIX MOVES QUICKLY
TO HIS NAVIGATION
CONSOLE AND STARTS
TOUCHING BUTTONS. / |
| 29. | 3 | A | DEEP 2s LEYLAN/RAIKER
exchange of looks | AGAIN THE KEENING
SOUND IS HEARD.
IT IS MORE INTENSE
THIS TIME AND LASTS
LONGER/ |
| 30. | 5 | B | CARAFE fg Left
RAIKER R. fg
CAMERA SHAKE with
vibration | THE FLIGHT DECK
LURCHES. THERE IS
THE RATTLE OF DEBRIS
ON THE OUTER HULL.
AS THE WAVE PASSES)/ |
| 31. | 3 | A | CMS LEYLAN
ZOOM OUT TO INCLUDE
RAIKER | Reading? |

/Q VIBRATION/

- 26 -

(31 on 3)

ARTIX: Scale nine.

RAIKER: Scale nine. Shift course and we'll be taking those blasts broadside. They'll smash the guts out of us.

LEYLAN: Better that then run into the middle of a war. Manual controls Mr. Raiker/

32. 1 A

MS LEYLAN
PAN RIGHT TO CMS
ARTIX & ZOOM IN TO
HIM

(TO ARTIX)

Put the ship on full emergency. All crew to operational stations.

(WITH SWIFT EFFICIENCY
THE FLIGHT DECK IS
PREPARED FOR A CHANGE
OF COURSE.

AGAIN THE KEENING
SOUND BEGINS TO
BUILD)

ARTIX: Full emergency. Full emergency. All crew to operational stations.

RUN TK.4

- 26 -

- 27 -

TELECINE 4: dur: 50"

Int. Service Channel. Night.

This is the very narrow space between the outer hull and the inner lining wall of the Space Craft. Thick snakes of multi coloured cables run along the walls. There is barely room for a man to stand and squeeze along through the channel.

BLAKE is in the channel, edging forward.

The sound is carried over from the previous scene. It stops. The lurch throws BLAKE off balance.

We hear the loud rattle of debris (louder here) against the outside hull.

BLAKE manages to stoop and rap a signal against a smallish panel on the inner wall.

CUT:

END TELECINE 4.

R E C O R D I N G B R E A K : S E T I N L I B E R A T O R M O D E L

ON TO SCENE 8, P. 32 NEXT

- 27 -

- 28 -

LOSE BUNK R. FG.

1C, 3K, (in 1's loop) 5E(tripod)

7. INT. SPACE CRAFT PASSENGER QUARTERS
NIGHT.

272. 1 C
WA GUARD fg L.
273. 5 E / (JENNA, VILA AND
2s JENNA/VILA OLAG GAN ARE
GAN in bg STANDING IN A
GROUP NEAR THE
(CUT BACK TO TELECINE) HULL.
274. 3 K / WE HEAR THE TAPPING
2s GAN/VILA SOUND MADE BY BLAKE
COMING FROM A
REMOVABLE INSPECTION
COVER IN THE WALL.
275. 5 E / VILA: Hey Gan keep an eye on me too won't
MS JENNA PAN HER R. JENNA GLANCES AT THE you
TO NOVA fg PANEL.
276. 1 C / OLAG GAN, AN ENORMOUSLY
HIGH WA JIB R. with STRONG BUT NORMALLY
VILA to fav scanner SILENT YOUNG MAN
beh. Guard REMAINS WHERE HE IS.
277. 3 K / VILA MOVES TO WHERE
CMS JENNA watching THE GUARD IS STANDING
AND STARTS PERFORMING
A SMALL SLEIGHT-OF-HAND
TRICK TO TAKE HIS
ATTENTION.
278. 1 C / A SURVEILLANCE SCANNER
CS SCANNER at end of HIGH UP ON THE WALL
traverse PANS SLOWLY BACKWARDS
AND FORWARDS ACROSS
THE COMPARTMENT.
279. 3 K / JENNA WATCHES CASUALLY,
CU JENNA, she turns WAITING FOR IT TO
APPROACH THE FURTHEST
LIMIT OF ITS TRAVERSE.
280. 5 E / SHE CHECKS THAT THE
GROUP SHOT at hatch GUARD IS DISTRACTED
they open it AND THEN SIGNALS TO
OLAG GAN. SWIFTLY HE
REMOVES THE INSPECTION
COVER.
281. 1 C /
SCANNER/VILA/GUARD fg
JENNA & GROUP UP R.

- 29 -

BLAKE SQUEEZES OUT.
 OLAG GAN REPLACES
 THE COVER JUST BEFORE
 THE SCANNER REACHES
 HIM ON ITS RETURN
 SWING!

282. 5 E
 MS BLAKE from hatch
 tilt up with him to
 2s JENNA/BLAKE

VILA GRINS AT THE
 GUARD, COMPLETES
 HIS TRICK AND MOVES
 BACK TO JOIN JENNA
 AND THE OTHERS)

JENNA: How was it ?

BLAKE: I got past both the metal grilles
 this time. It'll work if I can get
 him to do it.

JENNA: He's in there.

SWINGER IN

2H, (inl's loop) 4H,
 7A. INT. PASSENGER COMPARTMENT. NIGHT.

283. 2 H
 AVON fg L.
 reading BLAKE ent

CRAB L. to hold 2s
 AVON/BLAKE

BLAKE:
 If you had access to the computer,
 could you open the door?

(INDICATES THE
 DOOR OUT OF THE
 PASSENGER COM-
 PARTMENT)

Of course

AVON: Why?

BLAKE: I just wondered how good you
 really were.

AVON: Don't try and manipulate me
 Blake.

BLAKE: Why should I do that?

AVON: You need my help.

284. 4 H
 MCU AVON

BLAKE: Only if you can open that door./

- 29 -

(2 next)

- 30 -

285. 2 H
 CMS BLAKE

AVON: I could open every door, blind
the scanners, knock out the security
overrides, and control the
computer and you control the ship/

ZOOM out with him
to 2s AVON/BLAKE

BLAKE: Then I do need your help. There's a service channel that runs the length of the ship. Every other compartment has an inspection hatch. The last one opens into the computer section.

AVON: Give me one reason why I should help you.

286. 4 H CU AVON BLAKE: You're a civilised man Avon.
On Cygnus Alpha that won't be a
survival characteristic/

AVON: An intelligent man can adapt.

BLAKE: Or recognise an alternative.

287. 2 H AVON: I already have one./
CU BLAKE

288. 4 H BLAKE: A private deal with the
A/B crew to fake the ship's computer
289. 2 H log?/ You've had four months to
A/B think about that./ It didn't take
290. 4 H you that long to work out that they'd
A/B have to kill you afterwards to keep
4 H you quiet./
HIGH 2s AVON/BLAKE

CRAB L. & DEPRESS
HOLD 2s

AVON: Whereas you're offering me safety.

BLAKE: I'm offering you the chance
of freedom.

AVON: Generous, considering mine will be the most important job.

(1 next)

- 30 -

(290 on 4)

- 31 -

BLAKE: Then you'll do it?

AVON:: When?

BLAKE exits R.
PAN R with JENNA
to 2s JENNA/BLAKE

BLAKE: Now?

(SUDDENLY AND VERY
LOUD THE SOUND WHICH
PRECEDES A BLAST
IMPACT FILLS THE
COMPARTMENT.

1C, 3K

7B. INT. PASSENGER QUARTERS. NIGHT.

291. 1 C /
WA confusion everyone
runs to hide

292. 3 K /
CMS GUARD
looks up covers ears

-- RUN ON -- TO SCENE 9, P. 34.

- 31 -

3A, 5B(hand held), 2B, 1A

8. INT. FLIGHT DECK LONDON. NIGHT.

33. 5 B

DEEP 2s LEYLAN/RAIKER
along control console
CARAFE fg left

ON VIBRATION, camera
pitches to left,
carafe tilts over

(CARRY OVER THE
SOUND FROM THE
PREVIOUS SCENE.
IT STOPS AND IS
FOLLOWED IMMEDIATELY
BY A TREMENDOUS
LURCH.

Q BIG
VIBRATION

PAN RIGHT TO FIND 2s

THERE IS THE
SOUND OF CRUNCHING
METAL AS THE SHIP
SUSTAINS DAMAGE.

THERE IS PANIC
IN VOICES AND ACTIONS
NOW)

34. 3 A

MS ARTIX ZOOM IN TO
COMMUNICATOR

LEYLAN: Damage report!/
(VO)

ARTIX: All sections damage report

TEAGUE: (VO) KRELL: (VO) Port deflector shield buckled.
The outer hull has been holed in the
rear section.

35. 2 B

CS RAIKER switching

36. 5 B

TIGHT DEEP 2s
LEYLAN/RAIKER

LEYLAN: Auto-repair circuits?

37. 1 A

WA RAIKER/LEYLAN/ARTIX

RAIKER: They're sealing it/

LEYLAN: Artix?

ZOOM IN TO MCU
ARTIX

ARTIX: Vision panels are out but
I'm getting blind readings ... There's
an echo from something big
and pretty far off. I can't identify
it without a scan/

38. 5 B

A/B

(38 on 5)

RAIKER: Could it be a ship from the battle fleet?

39. 3 A MCU ARTIX ARTIX: It's a long way out from the centre of the action/ Seems to be drifting ... My guess is that it's something being pushed along in the shock waves. It's running parallel to us/ Still a long way off.

40. 1 A MCU LEYLAN

41. 2 B MS ARTIX, he turns back to work LEYLAN: Keep a check on it. And start working on those vision panels/

(THE SOUND BEGINS BUILDING RAPIDLY.

42. 3 A CU RAIKER THE PRELUDE TO ANOTHER SHOCK IMPACT. THE MEN BRACE THEMSELVES) /

43. 5 B RAIKER: Here we go again./ WIDE 2s RAIKER/LEYLAN fav console area (THE SOUND STOPS AND THE LURCH HITS) ON VIBRATION, Camera & actors pitch left /Q BIG VIBRATION

RUN ON TO TELECINE 5 here:

TELECINE 5. dur: 18"

AVON squeezing along the Service Channel.

R E C O R D I N G B R E A K :

ON TO SCENE 10 P. 39 next

-34-

3H, (inl's loop), 2H, 4H, 4F

9. INT. PASSENGER COMPARTMENT. NIGHT.

293. 2 H (AFTER THE EFFECT
CU AVON ZOOM OUT OF THE IMPACT)
& PAN RIGHT
to 2s JENNA/BLAKE
she exits L.

JENNA: A couple more like that
and we won't have a ship to take
over.

294. 4 H BLAKE: Alright. bring Vila in/
WIDE 2s JENNA/
BLAKE as Vila, Gan
Nova enter JENNA: And Gan and Nova ?

BLAKE: Right. Have we got any others?

JENNA:The rest are doped to the eyeballs.

VILA: Perhaps we should get on with it do you think maybe?

295. 3 H GAN: Don't be nervous Vila/
CMS VILA

296. 2 H VILA: Nervous ? I'm not nervous.
Just poised for action that's all/
LOW TIGHT 3s
AVON/VILAE/BLAKE

AVON/VILABLAKE
ZOOM in with AVON
to 2s BLAKE/AVON

AVON: You've got an army of five
Blake five - and him. (NODS AT VILA)
Do you still think you can take the
ship ?

297. 3 H BLAKE: If you do your bit/
CS sealing gel

298. 4 F VILA: What's that ?/
 2s VILA/JENNA
 PAN RIGHT with
 JENNA & zoom in
 to CMS at hull
 wall

-34-

(2 next)

(THEY ALL LOOK AT
THE HULL WALL.
FROM SOME OF THE
HAIRLINE CRACKS
THAT SHOW THE
JOINTS IN THE
PANELLING IS
EXUDING A BRIGHTLY
COLOURED, GLUE-
LIKE SUBSTANCE.
IT FORMS UNEVEN
STREAKY LINES
ALONG THE JOINTS.

JENNA TOUCHES IT
WITH HER FINGER-
TIPS. THE SUBSTANCE
IS OBVIOUSLY VERY
TACKY)

299. 2 H JENNA: Sealing gel. If the outer
3s GAN/VILA/JENNA hull is punctured this stuff floods
into the section and blocks it up/
It goes solid in seconds. We must
have been holed in that last tur-
bulence.

300. 3 H VILA: What did I tell you Gan?
TIGHT 2s GAN/BLAKE BLAKE: ~~Not~~ These blast waves are our
best chance. The crew will have
their hands full just running the
ship. (TO AVON) Ready?

301. 4 H
4s VILA/JENNA/BLAKE
AVON AVON: Yes.

ZOOM in with AVON
to 2s AVON/BLAKE/

BLAKE: Make it good Vila. (cont ...)

TO 2s AVON/JENNA

(THE TWO MEN MOVE
OFF WITHIN NEAR
SIGHT OF THE GUARD.
THIS TIME, VILA
APPEARS TO BE
DEMONSTRATING HIS
HAND TRICK TO A
FASCINATED GAN)

- 36 -

BLAKE: We'll be set to move in exactly 15 minutes, that will give you plenty of time. Take out those scanners and get the doors open. We'll do the rest. Godd luck.

AVON: Luck has nothing to do with it.

R E C O R D I N G B R E A K

-37/38-

1C, 3K, (inl's loop) 2K, (inl's loop)

9A. INT. PASSENGER QUARTERS. NIGHT.

302. 3 K
 VILA X-s frame to 3s VILA/GUARD/GAN up to scanner (VILA & GAN DISTRACT THE GUARD. VILA, DAINER, GAN AD-LIB HERE)
303. 1 C / JENNA WATCHES THE MOVEMENT OF THE SCANNER & BECKONS OTHER PRISONERS TO A POSITION WHICH
304. 3 K / HELPS TO SCREEN THE PANEL
 CS SCANNER
305. 2 K / BLAKE & NOVA LIFT OFF COVER.
 MS JENNA pan R. with her to BLAKE, NOVA, AVON hold on then VIEW IS MAKED BY PRISONERS
306. 1 C /
 A/B JENNA comes back to prisoners
307. 3 K / NOVA: How will we know when he's made it ?
 2s BLAKE/NOVA PAN L. with BLAKE & ZOOM OUT to fav VILA & his trick as BLAKE TURNS ZOOM IN TO 2s BLAKE /NOVA to CS scanner
 BLAKE: The indicator lights on the scanners. When they go out we're on our way.

R E C O R D I N G B R E A K :

SCENE 11, P. 43 next

(V.T. EDIT)
 (MIX TO TELECINE 5.)

Int. Service Channel

AVON squeezing along
 the narrow channel.

TELECINE 5A:

Int. Service Channel.
Night.

AVON squeezes past a bulkhead and struggles along the channel. He reaches a point where there is an inspection panel.

In the restricted space he starts to work on the fasteners and then inches the panel open.

CUT:

Int. Computer Room.
Night.

The computer is an island unit in the middle of a small room. It is equipped with the usual flashing panels etc. There is a single (closed) door to the room.

We see this through the partly open panel, from AVON'S VP. The room appears empty. Reassured, AVON lowers the panel still further as WE REVERSE ON HIM.

ANOTHER ANGLE shows what AVON has not seen. A TECHNICIAN, GARTON, is kneeling at the other side of the computer making repairs.

AVON starts to climb out of the inspection hatch when GARTON moves and reveals himself. AVON pulls back swiftly and closes the cover, leaving himself a narrow viewing gap.

Unaware that he is being watched, GARTON continues to make checks around the computer. He is working feverishly.

CUT:

Int. Wiring Channel.
Night.

AVON waits, tense and frustrated by Garton's infuriating slowness. AVON looks at his watch and then stares helplessly out again.

CUT:

END TELECINE 5A:

RUN ON TO SCENE 12, P. 45

- 43 -

1C, 3K, (inl's loop) 2K

11. INT. SPACE CRAFT PASSENGER QUARTERS.
NIGHT.

308. 1 C

2 GUARDS changing
over Jib L. to
tight 2s fg.

GAN/PRISONER

GAN X-s frame

(CLOSE ON ONE OF
THE GLOWING
INDICATOR LIGHTS
BESIDE A SCANNER
LENS WHICH IS
STILL MAKING ITS
REGULAR TRANVERSE.

GAN: Stay here !

THEN ANGLE TO
BLAKE WHO IS
GLANCING AT HIS
WATCH.

JENNA AND VILA
ARE BESIDE HIM.

NEAR AT HAND IS
NOVA) /

309. 3 K

LOW TIGHT 3s
BLAKE/VILA/JENNA

VILA: He should have made it by now.JENNA: You think he's been caught?

310. 2 K

TIGHT 2s BLAKE/JENNA I'd better go in
PAN RIGHT & zoom out
with him to 5-shot
JENNA/GAN/BLAKE/
VILA/NOVA

BLAKE: No. There would have been an alarm.VILA: You can't do that. If it all starts happening while you're in there who's going to get this lot moving.JENNA: He's right.

311. 3 K

MCU VILA

BLAKE: Yes. (TO VILA) You go then. /

312. 2 K

A/B

VILA: Me? Ah. I'd be glad to, only I've got this problem with confined spaces. There's a medical name for it.

(3 next)

- 43 -

313. 3 K JENNA: Cowardice? /
3s BLAKE/NOVA/VILA

NOVA: I'll go. Let me do it? I haven't done anything yet.

ZOOM IN WITH VILA
 TO 2s NOVA/VILA

VILA: I'm quite prepared to go. I just didn't want to let anyone down because of my...illness...

314. 2 K NOVA: I want to help /
TIGHT 2s BLAKE/VILA

VILA: (TO BLAKE) What d'you think?

(BLAKE CONSIDERS
 BRIEFLY, THEN
 NODS)

315. 3 K BLAKE: Alright, / Let's
A/B Get him in.

PAN L. with VILA TO
 2s VILA/GAN

(NOVA MOVES EAGERLY
 UP TO THE PANEL.

JENNA/BLAKE/NOVA in bg VILA:We'll try it on this one.
 THE OTHERS MOVE
 TO START THE COVER
 ROUTINE)

R E C O R D I N G B R E A K

SCENE 14, P.51 next

3A

12. INT. FLIGHT DECK LONDON. NIGHT.

50. 3 A

3s RAIKER/LEYLAN/
ARTIX

(WE HEAR THE EERIE
SOUND BUILDING TO
A NEW SHOCK WAVE)

run TK

CRAB RIGHT & DEPRESS
TO 2s LEYLAN/RAIKER

LEYLAN: Here it comes. Hang on.

(THEY GRAB ANYTHING
THEY CAN REACH)

(NOTE: IN VT EDIT, INSERT SCENE 12)
(INTO TELECINE 6, AS DIRECTED)

TELECINE 6. dur: 1'44"

TELECINE 6:

Int. Computer Room.
Night.

The sound is building.
GARTON looks up
anxiously from his
work.

GARTON moves and
takes a position
directly beneath the
inspection panel.

CUT:

Int. Service Channel.
Night.

AVON braces himself
and decides to act.

CUT:

Int. Computer Room.
Night.

The panel drops and
AVON explodes out on
to the unsuspecting
man. The struggle is
brief and AVON quickly
knocks GARTON senseless.

The sound is building
to ear-splitting
intensity. AVON gets
to his feet to look
for something to hold
on to.

CUT:

Int. Service Channel.
Night.

NOVA is edging along
trying to protect his
ears from the agonising
note.

Suddenly it stops.
He grabs for a hand
HOLD as the wave hits
and everything lurches.

The rattle of debris
against the outside hull
becomes deafening and
again NOVA puts his
hands over his ears.

With shocking suddenness,
three small jagged holes
appear in the outer wall
close beside NOVA'S HEAD.
We hear the rapid hiss
of escaping pressure.

Desperate, and gasping
for breath NOVA presses
his hand over the holes
in a futile attempt to
seal them. There is a
sudden loud burbling
noise.

From large nozzles
on the inner hull come
powerful jets of the
glue like substances
that we saw earlier.

Very rapidly they rise
around NOVA, filling
the section of the
channel. NOVA starts
to scream but his
cries are drowned out
by the clatter on the
hull. The sealing
glue enguls him
completely with one
final very fast surge.

CUT:

Int. Computer Room.
Night.

AVON lets go of his
support and starts his
investigation of the
computer, trying to
identify its functions.

END TELECINE 6.

3A, 1A

13. INT. FLIGHT DECK LONDON. NIGHT.

51. 1 A

3s ARTIX/LEYLAN/TEAGUE

JIB RIGHT on LEYLAN'S
move to 3s RAIKER/
LEYLAN/ARTIX

LEYLAN: Damage?

TEAGUE: Three hull punctures. They're
already sealed and solid

Sir,

LEYLAN: Get back to your post.
What was the force ?

ARTIX: Down to nine again. It's
reducing.

LEYLAN: Not before time. Where's
that echo now?

(ARTIX CHECKS HIS
INSTRUMENTS.

THERE IS A SUDDEN
NOTE OF ALARM IN
HIS VOICE)

52. 3 A

MS RAIKER RIGHT OF
frame as LEYLAN sits
in Left ZOOM IN TO
HIM

ARTIX: It's practically on top of us!
We're on a collision course/

RAIKER: Get those scans fixed. Come
on move it ... !!!

NOW RECORD TELECINE'S 7, 8, & 9 HERE

TELECINE 7: dur: 14"

Int. Computer Room.
Night.

AVON is prodding
carefully inside the
computer with a long
thin probe (possibly
a fibre-optic strand)
he mutters to himself.

AVON: Prison compartment scanners...

We see him decide
and then make a
positive movement
with the probe.

CUT:

END TELECINE 7.

- 51 -

10, 3K(in 1's loop) 2L(in 1's loop)

14. INT. SPACE CRAFT PASSENGER COMPARTMENT.
NIGHT.

316. 3 K
 CS SCANNER light goes off (CLOSE ON THE INDICATOR LIGHT ON THE SCANNER.)

317. 2 L
 PROFILE MCU JENNA THE LIGHT GOES OFF.
 pan L. to MS BLAKE JENNA: Off
 & zoom out to 3s ANGLE ON BLAKE AS HE REACTS)
 BLAKE/VILA/JENNA

BLAKE: Here we go.

(HE TURNS TO THE GROUP AROUND HIM)

Get ready.

(THEY ARE NOW WITHIN STRIKING DISTANCE OF THE GUARD)

318. 1 C JENNA:
 WA SCANNER fg L. Come on Avon../
 GUARD TURNS & reacts
 goes for communicator (BY PURE CHANCE THE GUARD GLANCES UP AT THE LENS AND REACTS AS HE NOTICES THE INDICATOR LIGHT IS OUT)/

319. 2 L
 A/B

320. 3 K JENNA: ^{Gan} He's spotted it. /
 MLS GAN, PAN HIM L
 to grab guard (THE GUARD REACHES FOR A COMMUNICATOR. /

321. 1 C
 A/B

(321 on 1)

- 52 -

GAN SPRINGS FORWARD
AND GRABS THE GUARD.

PAN L & ZOOM IN TO
BLAKE'S GROUP AT DOOR

THEY WAIT TENSELY
FOR THE DOOR TO
OPEN)

BLAKE: The door Avon ... come on.

-- RUN ON TO SCENE 15, P. 54 ---

- 52 -

- 53 -

TELECINE 8: dur: 40"

Int. Computer Room.

Night.

AVON is feverishly
probing in the
computer looking
for the master door
control.

Behind him, GARTON
starts to recover
consciousness and
hauls himself to his
knees.

A little more
searching and AVON
looks triumphant.

AVON: Yes. There it is.

We are CLOSE ON HIM
as he sights along
the probe. He is
about to push it
home when GARTON'S
HAND SWINGS INTO
FRAME and chops down
on the back of his
neck.

AVON falls and
GARTON throws
himself into a
desperate fight.

CUT:

END TELECINE 8.

- 54 -

1C, 3K, (inl's loop), 2L (inl's loop)

15. INT. SPACE CRAFT PASSENGER COMPARTMENT.
NIGHT.

322. 2 L

GROUP SHOT FAV BLAKE

at door

BLAKE leave R.

pan R with VILA TO DEEP

2s VILA/BLAKE

(BUILDING TENSION

AS THE DOOR REMAINS
CLOSED)

BLAKE: (TO GAN) Bring the guard up ...

PAN L. with BLAKE TO
 bring GAN/GUARD into
 fg & HOLD them to door

(GAN HEAVES THE
 GUARD TO WHERE
 BLAKE STANDS AT
 THE DOOR)

323. 1 C

2s BLAKE/GUARD

Open the door.

(THE GUARD DETERMINELY
 SHAKES HIS HEAD)

Put his hand on the panel.

324. 3 K

CS GUARD'S hand
 closed at panel

(THE PRISONERS
 FORCE THE GUARD'S
 HAND TOWARD THE
 PANEL, BUT HE KEEPS
 IT TIGHTLY CLENCHED
 IN A FIST.

THEY MAKE AN EFFORT
 TO FORCE HIM TO
 OPEN IT BUT IT
 QUICKLY PROVES
 IMPOSSIBLE TO FORCE
 A FLAT PALM.

325. 1 C

A/B GAN TAKES OVER L.
 of frame

GAN PUSHES THE
 OTHERS ASIDE. HE
 HOLDS THE GUARD BY
 BOTH WRISTS AND
 SPEAKS TO HIM VERY
 SOFTLY. HIS VOICE
 IS GENTLY BUT THE
 GUARD CANNOT MISS A
 VERY REAL MENACE)

(3 next)

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327. 1 C (GAN RELEASES THE /
WA BLAKE'S TROOPS GUARD'S RIGHT HAND
exit L. AND THE MAN
 RELUCTANTLY PLACES
 IT AGAINST THE BLUE
 PANEL. THE DOOR
 SLIDES OPEN)

R E C O R D I N G B R E A: SET FLATS B & C FOR SCENE L&
CAM1. into pos

SCENE 36, P. 86 next

-56-

(note this TK, goes in story
before Flight Deck, scene)

TELECINE 9: dur: 28"

Int. Computer room. Night.

AVON finally overcomes
GARTON and knocks him out.
Near exhausted by the fight,
he staggers to the computer.

He pushes the probe home,
the door to the computer
room slides open.

CUT:

END TELECINE 9:

-56-

3A

16.. INT. FLIGHT DECK LONDON. NIGHT.

53. 3 A

WIDE 3shot
LEYLAN/ARTIX/RAIKER

(THE DOOR TO THE
FLIGHT DECK SLIDES
OPEN.

DOOR OPENS UP RIGHT

SMART CRAB RIGHT TO 2s
LEYLAN/RAIKER

RAIKER NOTICES AND
REACTS)

PAN RIGHT WITH RAIKER to
collect gun to 2s
RAIKER/ARTIX at
door

ARTIX: All checks complete. The
fault must be in the computer.

LEYLAN: Get down there, then.

(RAIKER AND ARTIX
EXIT AT THE RUN)

RUN ON TO SCENE 18, P. 59

-58-

(TK9, goes here in story)

RAMP OUT, FLAT B ELONGATES /17. INT. CORRIDOR. NIGHT.

332.

1 H

HIGH WA CORR.

BLAKE'S group app
at far end(BLAKE AND THE
PRINCIPALS TO THE
FORE, THE
PRISONERS SURGE
FORWARD.DEPRESS TO HOLD GROUP
AT FG. DOOR R.
BLAKE fg L.BLAKE HIMSELF IS
ARMED WITH THE
GUARD'S GUN. THE
GUARD HIMSELF IS
DRAPED OVER GAN'S
SHOULDER LIKE
A RAG DOLL.BLAKE X-s fg to TIGHT
2s JENNA/BLAKE
let her out RBLAKE: Spread
out. Find the armoury. Jenna?(JENNA AND BLAKE START
FORWARD AT THE RUN.
THE OTHERS SPLINTER
OFF DOWN A SIDE
CORRIDOR)JENNA:What ?BLAKE:Le's find the computer room

- 59 -

5C (handheld)

18. INT. CORRIDOR. NIGHT.

54. 5 C

LS CORRIDOR,
ARTIX & RAIKER come
to 2s fg

(AS RAIKER AND ARTIX
EMERGE FROM THE
FLIGHT DECK, RAIKER
IS HALTED BY THE
SIGHT OF ALL THE
SIDE AND CORRIDOR
DOORS STANDING OPEN)

RAIKER x-s fg to 2s
RAIKER/ARTIX

RAIKER: All the doors are open.

THEY EXIT LEFT

ARTIX: P'raps that last shock did
more damage than we thought. Looks
like the whole system's disrupted.

RAIKER: Let's find out.

(THEY MOVE OFF
QUICKLY)

RUN ON TO SCENE 23, P. 65.

- 59 -

- 60 -

/FLAT A ACROSS COMPUTER SET /

3B, 5D, (hand held), 2C

19. INT. CORRIDOR. NIGHT.

78. 3 B
CMS BLAKE INTO shot
looks back (BLAKE AND JENNA
HURRYING DOWN THE
CORRIDOR GLANCING
INTO OPEN DOORWAYS
AS THEY GO.
79. 2 C
2s JENNA/BLAKE
PAN THEM R. & ZOOM OUT
TO WA CORRIDOR, RAIKER, JENNA: Blake!
ARTIX app.up left
RAIKER AND ARTIX
APPEARS AT THE FAR
END OF THE CORRIDOR.
THE TWO GROUPS TOTALLY
SURPRISE ONE ANOTHER. /
80. 5 D
2s RAIKER/ARTIX
81. 3 B
2s BLAKE/JENNA, BLAKE
fires RAIKER REACHES FOR
HIS SIDE ARM, BUT /
BLAKE IS FASTER
AND LOOSES OFF A
BLAST FROM HIS
WEAPON. /
82. 5 D
A/B 2s - Explosion
PAN R. with RAIKER to wall
THERE IS AN EXPLOSION
NEAR RAIKER'S HEAD
AND HE AND ARTIX DIVE
BACK AROUND THE
CORNER INTO COVER. /
83. 3 B
2s BLAKE/JENNA
BLAKE advances cautiously
BLAKE AND JENNA
ADVANCE CAUTIOUSLY. /
84. 2 C
WA, RAIKER app, fires
disappears RAIKER LUNGES FROM
COVER, FIRES A SHOT
AND THEN DIVES BACK. /
85. 3 B
CMS BLAKE
AVON APPEARS FROM A
DOORWAY ABOUT HALFWAY /
DOWN THE CORRIDOR AND
CALLS URGENTLY)
86. 2 C
A/B, AVON appears
87. 5 D
CMS RAIKER
AVON: Blake! /
88. 3 B
A/B, BLAKE MOVES,
then JENNA

/Q EXPLOSION //VIS.F/X:- CHANGE/
BLAKE'S GUN FOR/
RELOAD /

- 60 -

(2 next)

-61/62-

89. 2 C

WA BLAKE & JENNA X fg.
BLAKE fires

(BLAKE & JENNA PLUNGE
THRU THE DOORWAY. BLAKE
COVERING JENNA'S
ENTRANCE)

4B, 3B

20. INT. COMPUTER ROOM. NIGHT.

90. 4 B

WA FAV door, console
fg L.

(BLAKE IS AT THE
OPEN DOOR, GUN READY)

Arm X-s to -

91. 3 B

CS probe

BLAKE: Close this door/

92. 4 B

A/B door closes

(AVON MAKES A
MINUTE ADJUSTMENT WITH
THE PROBE WHICH IS STILL /
PROJECTING FROM THE
COMPUTER)

R E C O R D I N G B R E A K : STRIKE FLAT A.

ON TO SCENE 21, P. 63 next

21. INT. COMPUTER CORRIDOR. NIGHT

93. 1 B
2s ARTIX/RAIKER advancing (RAIKER & ARTIX
ZOOM OUT WITH THEM ADVANCE. RAIKER
TO WA DOOR L. of frame PRESSES HIS BACK AGAINST
RAIKER R. THE WALL OPPOSITE
THE DOOR/ AIMS GUN.
94. 2 D
CMS RAIKER aims, gestures
95. 1 B
CMS ARTIX, PAN HIM L
X door, it opens fractionally
HE GESTURES ARTIX TO
PUT HIS HAND ON THE
BLUE PANEL./
96. 2 D
MCU RAIKER
THE DOOR MOVES A
LITTLE BUT STAYS
SHUT/
97. 1 B
MS ARTIX, JIB L.
with him & ZOOM IN
TO HOLD RAIKER to
alarm button
RAIKER: They've jammed it.
Get up to the flight deck/
Tell the old man what's happening.
- (ARTIX RACES AWAY.
RAIKER HITS AN
AN ALARM SWITCH.
THERE IS A LOUD &
CONTINUOUS BLEEP
THAT SOUNDS THROUGHOUT
THE SHIP)

VT DUB.
ALARM

4B, 3B

22. INT. COMPUTER ROOM. NIGHT.

98. 4 B
TIGHT 3s AVON/
BLAKE/JENNA
(BLAKE/JENNA/AVON)
AVON: Now what ?
JENNA: Cripple the ship.
99. 3 B
CMS AVON TILT DOWN
with him to tight
2s AVON/JENNA
BLAKE: We've all the bargaining
power we need. Use it/
AVON: Excuse me. (HE STARTS TO WORK)

3A, 2B

23. INT. FLIGHT DECK LONDON. NIGHT.

55. 3 A
WA LEYLAN at console (LEYLAN IS ALONE
AT THE FLIGHT CONTROL
PANEL. BANK BY BANK
THE INDICATOR LIGHTS
GO OFF. THE ALARM
DIES. /
56. 2 B
CS CONSOLE as lights dim ALL THE EQUIPMENT
SEEMS TO DIE.
57. 3 A /
MS LEYLAN he stands THE MAIN LIGHTING
PAN HIM RIGHT STARTS TO FADE DOWN
TO DIM.
ARTIX enters to 2s ARTIX ENTERS)
ARTIX/LEYLAN

LEYLAN: What the hell is going on?

ARTIX: Prisoners are loose sir.
They have the computer.

LEYLAN: Come on.

THEY EXIT

(LEYLAN BOUNDS
TOWARDS THE
DOOR)

R E C O R D I N G B R E A K :

RAMP OUT FLAT B ELONGATES C

5H,
(tripod)

1J, 4J

24. INT. SECTION OF CORRIDOR. NIGHT.

333. 5 H
VILA enters to MS (A GROUP OF PRISONERS
hold shot for LED BY GAN AND VILA
GAN & CO ARE MOVING DOWN THE
CORRIDOR)
334. 4 J VILA: (MUTTERING) Find the armoury,
he says. I don't even like guns./
WA PRISONERS fg R
GUARDS UP L. (TWO UNSUSPECTING GUARDS
APPEAR AROUND A CORNER
AND ALMOST WALK INTO
THE PRISONERS.)
335. 1 J 2s GUARDS go
for weapons THE GUARDS GO FOR
THEIR WEAPONS./
336. 5 H MS GAN to guards
tilt down with guards GAN GRABS BOTH OF
to their knees THEM AND HOLDS THEM
HELPLESS)
337. 1 J GAN: (TO VILA) Get their guns. /
WA GAN'S group
down right 2 GUARDS
appear up L. (VILA GINGERLY TAKES
THE GUN FROM ONE OF
THE GUARDS WHILE
ANOTHER PRISONER VT DUB ALARM STOPS
DISARMS THE SECOND.
AS SOON AS THEY HAVE
DONE SO, TWO MORE
GUARDS WITH GUNS
DRAWN APPEAR ROUND
THE CORNER)
338. 5 H CMS GAN
339. 4 J Stand still or we'll kill them. Drop
your guns./
WA VILA fg R.
he drops his gun
340. 5 H
GAN'S group
PRISONER undecided

(340 on 5)

- 67 -

341. 1 J (VILA DROPS HIS GUN
AS THOUGH IT HAS
PRISONER falls L. BURNT HIS HAND. /
of frame, ZOOM IN TO DISCONCERTED THE
MS DAINER OTHER PRISONER TRIES
TO FIRE AT THE GUARDS.

THEY SHOOT HIM)

342. 5 H DAINER . . . Move and you're dead. /
GAN'S GROUP
as he stands ZOOM IN to
2s VILA/GAN (THE PRISONERS RAISE
THEIR HANDS.

GAN RELEASES HIS
CAPTIVES)

GAN: (SADLY REPROACHFUL) Vila?

PAN L. with them to VILA: I got confused.
corridor
DAINER & GUARDS
fg L.

(THE FIRST PAIR OF
GUARDS RECOVER
THEIR GUNS)

DAINER Hands on your heads.
Now move. Single file.

R E C O R D I N G B R E A K :

Scene 50, P. 131 next

- 67 -

- 68 -

2D, 1B

25. INT. CORRIDOR. NIGHT.

100. 1 B

WA RAIKER u/s of
door L.

HE X-s frame as
LEYLAN & ARTIX arr.

(RAIKER IS STANDING
TENSE GUARD OUTSIDE
THE DOOR OF THE
COMPUTER ROOM.

HE GLANCES OFF IN
ONE DIRECTION AT
THE SOUND OF RAPID
FIRE. AS IT DIES
AWAY, HE FACES THE
OTHER DIRECTION TO
SEE LEYLAN AND ARTIX
APPROACHING AT
THE RUN)

101. 2 D

2s LEYLAN/RAIKER
PAN L. with LEYLAN
TO communicator fg.

LEYLAN: They're still in there? /

(RAIKER NODS.

LEYLAN MOVES
SWIFTLY TO A WALL
COMMUNICATOR)

(3 next)

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4B, 3B

26. INT. COMPUTER ROOM. NIGHT

102. 3 B
CS COMMUNICATOR (THERE IS A BUZZ FROM
A COMMUNICATOR.
IDENTICAL TO THE ONE
103. 4 B / USED BY LEYLAN
3s AVON/BLAKE/JENNA
CRAB R. & ZOOM in with BLAKE CROSSES & PICKS
BLAKE to communicator IT UP

BLAKE: Blake.

2D

26A. INT. COMPUTER CORRIDOR. NIGHT

104. 2 D
TIGHT DEEP 2s LEYLAN This is Commander
LEYLAN/ARTIX Leylan. If you come out
immediately and surrender yourselves
you'll be treated leniently.

4B, 3B

26B. INT. COMPUTER ROOM. NIGHT.

105. 3 B
MS BLAKE + communi- LEYLAN'S VOICE: If not my men will
cator blast their way in and you'll suffer
the consequences.

ZOOM IN TO MCU BLAKE: Those are your terms ?
BLAKE

JENNA X-s frame LEYLAN'S VOICE: Y_es.
to

106. 4 B
DEEP 3s AVON/ BLAKE: These are mine/ All your
BLAKE/JENNA weapons are to be handed over to my
men

(1 next)

(106 on 4)

2D, 1B

27. INT. COMPUTER CORRIDOR. NIGHT.

107. 1 B
CS communicator

(LEYLAN, RAIKER &
ARTIX LISTENING TO
BLAKE)

BLAKE'S VOICE: While we hold the
computer the ship is helpless. It
will stay that way until you agree.
You will then fly the ship to the
nearest habitable planet where we
will disembark/

108. 2 D
DEEP 2s LEYLAN/
RAIKER

3B

28. INT. COMPUTER ROOM. NIGHT.

109. 3 B
CU BLAKE

(BLAKE/AVON/JENNA)

BLAKE: Any attempt by your men
to enter this room and we'll
destroy the computer.
That's all.

(BLAKE IS ABOUT TO
BREAK THE CONNECTION)

(1 next)

2D, 5D, (hand held) 1B

29. INT. CORRIDOR. NIGHT.

110. 1 B
CMS LEYLAN
communicator up L. LEYLAN: (URGENT) Blake ... wait ...
Listen to me ... There is something
111. 2 D
TIGHT deep 2s
LEYLAN/RAIKER large travelling very near us and
we've been running blind./ We may
be on a collision course ... You're
putting everybody's life at risk./
112. 1 B
CS communicator BLAKE'S VOICE: Better make up
your mind quickly then.
113. 2 D
A/B PAN LEFT with
LEYLAN to replace
microphone (THERE IS A CLICK
FROM THE SPEAKER AS
BLAKE CUTS OFF./
LEYLAN LOOKS HELP-
LESSLY AT HIS
COMPANIONS./
114. 1 B
WA PRISONER runs into
shot u/stage A PRISONER RUNS
INTO SIGHT AT THE
END OF THE CORRIDOR.
HE SEES LEYLAN AND
THE OTHERS AND STOPS
DEAD./ HE HESITATES
FOR A MOMENT. THERE
IS A BURST OF FIRING
AND HE FALLS EVIDENTLY
DEAD./ THREE ARMED
GUARDS APPEAR AT THE
CORNER. ONE OF THE
GUARDS HURRIES DOWN
TO LEYLAN AND HIS
GROUP)
115. 5 D
MS PRISONER, he falls
116. 2 D
MCU RAIKER
117. 1 B
A/B PRISONER
JIB RIGHT TO 3s
LEYLAN/DAINER/RAIKER
fav LEYLAN
ARTIX & GUARDS u/s LEYLAN: (INDIGNANT) He wasn't
armed.

(117 on 1)

DAINER: : We were lucky. They couldn't find the armoury. We've got most of them back into their quarters. We're just mopping up now.

LEYLAN: So I see., Dainer.

ZOOM IN TO 2s
LEYLAN/DAINER as
RAIKER X-s bg

DAINER (STIFFLY) Some of our men have been injured, sir.

LEYLAN: And the prisoners?

DAINER: We've killed six.

LEYLAN: Six !

DAINER: Seven. In the course of quelling a riot and protecting the ship. Sir.

LEYLAN: Very well. Carry on.

DAINER: : Thank you, sir.

(THE GUARDS MOVE OFF.

LEYLAN comes fg
to deep 2s RAIKER/LEYLAN

LEYLAN LOOKS TIRED.

RAIKER STARES AT THE
COMPUTER ROOM DOOR.

A SINISTER SMILE
CROSSES HIS FACE)

RAIKER: I can get them out of there.

LEYLAN: How?

- 74 -

(117 on 1)

RAIKER & GUARDS
MOVE OFF up R.

RAIKER: I want a free hand to
take whatever action I think
necessary. Do I have your permission.

(LEYLAN HESITATES.

HE KNOWS RAIKER.

HE NODS,
RESIGNEDLY)

TIGHTEN ON LAYLAN

LEYLAN: Alright.

(4 next)

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4B, 3B, 2D

30. INT. COMPUTER ROOM. NIGHT.

118. 4 B
CMS JENNA ent R to
look into hatch (BLAKE, JENNA AND AVON
ARE A LITTLE MORE RELAXED.
GARTON STARTS TO STIR.
BLAKE NOTICES)
119. 2 D
3s AVON/JENNA/BLAKE
console fg JENNA closes
hatch
120. 3 B
CMS GARTON he stirs BLAKE: Find something to tie him up/
(AVON TO BOX FOR CABLE)
121. 4 B
DEEP 2s AVON/BLAKE
PAN R WITH AVON to
work box - to GARTON
122. 2 D
o/shoulder AVON JENNA: What do you think they'll do?
tying fg
ZOOM OUT TO low 3s
BLAKE/JENNA/AVON BLAKE: Their time's running out.
- JENNA: So is ours.
- BLAKE: We've got less to lose.
123. 4 B AVON: You may have but I value my life/
TIGHT 2s BLAKE/JENNA
fav JENNA
JENNA: Assuming they do land us
somewhere, what then?
- BLAKE: Find a way to get back to Earth.
124. 2 D JENNA: Back to Earth?/
BCU BLAKE

(4 next)

(124 on 2)

125. 4 B
MS AVON PAN L. with
him to 2s BLAKE/
JENNA

BLAKE: That's where the heart of the Federation is.
I'm going to see that heart torn out./

AVON: I thought you were probably insane.

BLAKE: That's possible.

They butchered my family, my friends.
murdered my past, and gave me
tranquillised dreams.

JENNA: At least you're alive.

AS BLAKE moves d/s
CRAB LEFT to 3s
AVON/JENNA/BLAKE

BLAKE: No. Not until free men can
think and speak. Not until power is
back with the honest men.

AVON: Have you ever met an honest man?

126. 2 D
MCU AVON ZOOM OUT
with him to 2s AVON/
BLAKE

JENNA: (LOOKING AT BLAKE) Perhaps./

127. 3 B
CU BLAKE
ZOOM OUT WITH
JENNA to 3s
AVON/JENNA/BLAKE

AVON: All very heroic. Listen. wealth
is the only reality.
And there's only one way to get
wealth. By taking it away from someone
else. Wake up Blake./ You may not be
tranquilised any longer but you're still
dreaming.

JENNA: Maybe some dreams are worth
having.

AVON: You don't really believe that?

(no 128)

JENNA: No. But I'd like to.

(2next)

48
BLAKE: Yes well. You asked me what I was going to do and I've told you. You must do whatever you think is best.

129. 2 D AVON: Right./ A new identity, a job in
CU AVON the Federation banking system. Three
months with their computers and I can
lift a hundred million credits and
130. 4 B they'll never know where it went./
CU BLAKE Then let anyone try and touch me.

131. 2 D BLAKE: And the rest?/
A/B

ZOOM OUT TO DEEP
deep 2s AVON/BLAKE
PAN RIGHT with BLAKE
TO communicator

AVON: Have the same chance as I do

BLAKE: You don't really believe that? ↑

Q BLEEP

(FURTHER DISCUSSION IS
ENDED AS THE COMMUNICATOR
BLEEPS. BLAKE MOVES TO
IT)

Yes?

R E C O R D I N G

B R E A K : CAMERA 1 to be in loops of
cameras 3 and 2

ON TO SCENE 31, P. 78 next.

1C, (in loops of 3 & 2), 5E(tripod)

31. INT. SPACE CRAFT PASSENGER COMPARTMENT.
NIGHT.

132. 1 C

PRISONERS

Group PAN L. to
include MS RAIKER fg L.

(THE PRISONERS ARE STANDING
IN A SULLEN GROUP IN THE
CENTRE OF THE AREA. THEY
ARE WATCHED OVER CAREFULLY
BY A NUMBER OF ARMED GUARDS.

IN THE FRONT OF THE GROUP
ARE VILA AND GAN.

RAIKER IS STANDING AT THE
DOOR, WATCHING THE PRISONERS.
HE SPEAKS INTO THE COMMUNICATOR)

133. 5 E

MCU RAIKER scanner
rotating up R push
focus into it

Blake
RAIKER: Blake... switch on your
vision panel...Scanner thirty four./
There's something I want you to see.

4B, 3B, 2D, - 6A - colour monitor

32. INT. COMPUTER ROOM. NIGHT

134. 4 B

DEEP 2s AVON/BLAKE
PAN RIGHT with AVON
ACROSS fg to switch

(BLAKE NODS TO AVON WHO
PRESSES A SWITCH)

(3 next)

- 79 -

(134 on 4)

(THE SCANNER IN THE
ROOM FLASHES THEN SETTLES
& FOCUSES IN THE
PASSENGER COMPARTMENT.
WE SEE THE PRISONERS
& RAIKER/

135. 3 B
MS VISION PANEL UP R.

135X. INLAY 6A colour monitor with output of cam 1C
135Y. cam 1. - focuses & pans

136. 2 D
MCU BLAKE

RAIKER: (ON SCREEN) Have you got a
clear view of our little assembly,
Blake?/

136X. INLAY 6A - with output of 1C
136Y. Cam 1. GROUP shout RAIKER fg. L.
BLAKE: We see you/

137. 3 B
A/B

RAIKER: Then look off the scanner &
keep watching/

138. 2 D
MS AVON

139. 4 B
CS SWITCHING

(AVON HOLDS THE SCANNER
TRAVERSE SO THAT RAIKER
AND THE PRISONERS ARE
CENTRE SCREEN.

140. 3 B
A/B

(ON CAM.1. RAIKER)
(SHOOTS A PRISONER)

RAIKER MOVES TO THE NEAREST
GUARD AND TAKES HIS GUN.
WITH SLOW, UNEMOTIONAL
DELIBERATION HE POINTS THE
WEAPON AT ONE OF THE
PRISONERS IN THE FRONT RANK.
HE FIRES AND THE MAN FALLS
DEAD.

141. 2 D
3s JENNA/AVON/BLAKE
as AVON ARRIVES

BLAKE AND THE OTHERS REACT)

142. 3 B
A/B

I'm going to kill one of your friends
every thirty seconds starting now/
I'll stop when you give yourselves up
or I run out of prisoners.

- 79 -

- 80 -

(WE SEE RAIKER STARE AT
HIS WATCH COUNTING OFF
THE SECONDS) /

143. 2 D
CU BLAKE

BLAKE: Raiker... Listen to me...

(5 next)

- 80 -

1C, 5E

33. INT. SPACE CRAFT PASSENGER COMPARTMENT.
NIGHT.

144. 5 E

MLS RAIKER
PRISONER fg R.

(WE HEAR BLAKE'S VOICE)

BLAKE'S VOICE: Damn you Raiker those
men are unarmed!

RAIKER: (INTERJECTING) The talking is
over Blake...

145. 1 C

MS RAIKER PAN HIM L.
TO communicator

BLAKE: Let me speak to Leylan./.

(RAIKER REPLACES THE
COMMUNICATOR AND CUTS
BLAKE OFF IN MID-SENTENCE)

2D

34. INT. COMPUTER ROOM. NIGHT

146. 2 D BLAKE: Raiker ! Raiker !
CMS BLAKE

1C, 5E

34A. INT. PASSENGER QUARTERS. NIGHT

147. 5 E
MS RAIKER ZOOM INTO (RAIKER CALMLY
gun as he raises it STARES AT HIS WATCH.
& fires. CASUALLY GLANCES AT THE
PRISONERS AND NOT TAKING
PARTICULAR AIM, HE FIRES.
WE SEE ANOTHER PRISONER
148. 1 C FALL/ VILA IS NEXT
GROUP SHOT, PRISONERS IN LINE. HE LOOKS
one falls TWD THE SCANNER
ZOOM IN TO 2s GAN/VILA

4B, 2D

34B. INT. COMPUTER ROOM NIGHT.

149. 2 D
Deep 2s AVON/BLAKE (BLAKE TURNS)

BLAKE: Open the door.

150. 4 B AVON: We're throwing away our
only chance/
3s AVON/JENNA/
BLAKE
PAN R. with AVON (AVON OPERATES THE
as he comes to fg SWITCH, THE DOOR
switch: door opens SLIDES OPEN & WE
to reveal LEYLAN'S SEE LEYLAN & SOME
GROUP GUARDS.

151. 2 D LEYLAN: Hands on your heads.
CMS BLAKE Stand where you are/

-- RUN ON -- 2D to 2C

- 83 -

2C

34C. INT. COMPUTER CORRIDOR. NIGHT.

152. 2 C BLAKE: Raiker's switched off.
 WA ARTIX/LEYLAN fg Tell him we're coming out.
 BLAKE THRU door Quickly.
 PAN R. with ARTIX
 UP CORR. (LEYLAN GESTURES TO
 ARTIX WHO HURRIES OFF.
 LEYLAN & GUARDS MOVE
 INSIDE.)

-- RUN ON -- 2C to 2D

4B, 3B, 2D, 6A - monitor

34D. INT. COMPUTER ROOM. NIGHT.

153. 4 B
 A/B GROUP,
 LEYLAN & CO. enter (ALL TURN & STARE AT
 154. 2 D / THE SCANNER SCREEN)
 CU BLAKE
 155. 3 B /
 MS VISION PANEL A/B

(ON THE SCREEN
 WE SEE RAIKER RAISE
 HIS GUN)

155X INLAY 6A - OUTPUT OF 1C

1C, 5E

34E. INT. PASSENGER QUARTERS. NIGHT.

156. 5 E
 MS ARTIX ENTERS
 PAN HIM R. to 2s (ARTIX RUSHES IN & SPEAKS
 ARTIX/RAIKER TO RAIKER. WE CANNOT
 HEAR THE SOUND)

3B, 2D, 6A - monitor

34F. INT. COMPUTER ROOM. NIGHT.

157. 3 B
A/B

(RAIKER NODS.
RAISES HIS GUN & KILLS
A THIRD PRISONER.
HE TURNS & WALKS OUT
WITH ARTIX.)

(157Y. On 1. ARTIX clears)
(RAIKER fires, RAIKER
walks off)

158. 2 D

2s LEYLAN/BLAKE
PAN R. with them to
door.

BLAKE IS RIGID WITH
ANGER. THE GUARDS
PROD THE THREE INTO
THE CORRIDOR.

R E C O R D I N G B R E A K :

ONTO SCENE 35, P.84 next

FLAT A, L. fg

4C, 3C, 2C

35. INT. CORRIDOR. NIGHT.

159. 2 C
WA DOOR area (AS THEY ARE MARSHALLED
as BLAKE & CO are IN THE CORRIDOR)
marched out
- BLAKE fg R.
LEYLAN up L. BLAKE: Commander your first officer is
quilty of murder. I demand that this
incident is fully reported in your log.
- BLAKE turns to
160. 4 C LEYLAN: Don't tell me how to run my
ship. Blake. Everything that happens
MCU BLAKE is logged and filed with the Flight
161. 2 C Authority. They'll take whatever action
MCU LEYLAN they deem necessary.
162. 4 C
A/B
163. 3 C (RAIKER AND ARTIX APPEAR
WA down corr. RAIKER FROM THE END OF THE
& GUARDS from bg. CORRIDOR. RAIKER CONFRONTS
BLAKE AND GRINS)
164. 4 C RAIKER: You could have won Blake. All
you needed was guts.
MS BLAKE : GUARDS
grab him
165. 3 C BLAKE: I'll settle for yours!/
A/B, RAIKER kicks
BLAKE
- (BLAKE MOVES TO ATTACK
RAIKER BUT IS HAMPERED
BY A GUARD. RAIKER WITH
A NEATLY TIMED MOVEMENT
SWINGS HIS GUN UP AND
CATCHES BLAKE A STUNNING
BLOW ON THE JAW. BLAKE
STAGGERS BACK AND IS HELD
BY THE GUARDS)
- PAN R. WITH RAIKER: Take them back. Put them in
RAIKER to fav.2s close confinement. Not the girl. She
JENNA/RAIK. and I have some unfinished business.
(TO JENNA) Or did you think I'd
forgotten?/
166. 2 C
MCU LEYLAN

(166 on 2)

167. 3 C 2s JENNA/RAIKER LEYLAN: (ICILY) Mister Raiker. Have
you gone completely mad/ (TO THE
GUARD) Put her with the others.

ZOOM OUT AS LEYLAN
X-s fg to LA LEYLAN
fg R.

(BLAKE IS DRAGGED AWAY. THE GUARDS HUSTLE JENNA AND AVON AFTER HIM)

CRAB L. with
RAIKER TO 2s
RAIKER/LEYLAN fav
LEYLAN

Artix, get a technical squad in there. I want that computer fully functional in ten minutes.

(ARTIX DASHES AWAY)

(QUIETLY) This time you went too far
Raiker. There'll have to be an inquiry.

168.	2	C	RAIKER: Naturally Sir. And I'm sure you'll confirm that I was acting with your full authority./ (SMILES) There were other officers present who heard you give me permission to do what was necessary./
169.	3	C	

169. 3 C
 CU LEYLNA

170. 2 C CU RAIKER LEYLAN: Everything that was said or
done by everybody... and that includes
me../ will be in my report.

CU RAIKER

(RAIKER'S SMILE BECOMES A
LITTLE LESS CONFIDENT)

RECORDING BREAK

END OF DAY 1. RECORDING

2H, 4F

36. INT. SPACE CRAFT PASSENGER COMPARTMENT.
NIGHT.

328. 4 F
CS JENNA'S
BONDS
ZOOM OUT & UP
to her face & out to
tight 2s JENNA/BLAKE

(CLOSE ON BLAKE'S FACE AS
HE STARTS TO RECOVER
CONSCIOUSNESS. WE WIDEN TO
SHOW HE IS IN ONE OF THE
LAUNCH SEATS. THE METAL
BANDS AROUND HIS CHEST AND
WRISTS.

AVON AND JENNA ARE IN SEATS
CLOSE TO HIM. THEY TOO ARE
PINNED IN)

JENNA: How do you feel?

329. 2 H
LOW DEEP 3s JENNA/AVON
BLAKE

BLAKE: Sick. /

AVON: So you should. What a fiasco.
You could take the ship you said
providing I did my bit. Well I did
my bit. And what happened? Your troops
bumble around looking for someone to
surrender up to and once they've
succeeded you follow suit./

330. 4 F
A/B

JENNA: What do you think they'll do
to us?

BLAKE: Something unfriendly.

JENNA: For a while I really thought
we were going to make it...

331. 2 H
A/B

BLAKE: It was my fault./

AVON: We know.

(331 on 2)

BLAKE: I'll try and do better next time.

ZOOM IN TO CU AVON AVON: We had one chance. You wasted it. There won't be a next time.

JENNA: In which case you can die content.

AVON: Content?

JENNA: Knowing you were right.

R E C O R D I N G B R E A K

BACK to Scene 17 P.

58

3A, 2B, 2A, 1A

6A - model Liberator

37. INT. FLIGHT DECK LONDON. NIGHT.

58. 2 B
O/shoulder 2s
RAIKER/LEYLAN at console
As lights come on
CRAB LEFT to tight
deep 2s LEYLAN/RAIKER
(LEYLAN AND RAIKER ARE AT THEIR DUTY POSITIONS. SLOWLY THE LIGHTS GROW FROM DIM TO NORMAL BRIGHTNESS. INSTRUMENTS AND INDICATOR LIGHTS SWITCH ON IN SEQUENCE. GRADUALLY THE WHOLE OF THE FLIGHT DECK EQUIPMENT COMES BACK INTO SERVICE.)

59. 3 A
MLS ARTIX entering
PAN LEFT with him to
3s LEYLAN/RAIKER/ARTIX
ARTIX ENTERS AND REPORTS)
ARTIX: We have normal function on all systems. They're phasing them in now.

60. 1 A
WA ARTIX comes d/s right
LEYLAN: Have we got scan yet?/
(ARTIX CHECKS A PANEL)

ARTIX: Not yet.

LEYLAN: Get a blind reading on that echo.

(ARTIC OPERATES SOME DIALS.
HE REACTS WITH ALARM)

61. 2 A
A/B
ARTIX: It's very close/

(3 next)

RAIKER: Those readings have got to
be wrong.

/ Q LIGHT /

(A VERY DISTINCTIVE LIGHT
COMES TO LIFE ON A
NEAR PANEL/

62. 3 A
CMS ARTIX, PAN HIM
LEFT to control

ARTIX: We've got the scan back.

LEYLAN: Get me a picture.

TELECINE 9A ROSTRUM SHOT

The Liberator -
Everybody's Favourite.

Scene 37 (continues)

63. 2 A / (THEY REACT IN
ARTIX ENTERS AWED AMAZEMENT AT WHAT
RIGHT TO 3shot THEY SEE.
LEYLAN/RAIKER/ARTIX

RAIKER: I don't believe it.

LEYLAN: Take us in closer,
Mr R_aiker.

ARTIX: Where could it have come from ?

64. 1 A LEYLAN: I've never seen a ship
like that before in my life./
WA SCREEN in bg

64X. / INLAY cam 6A - Liberator - MODEL /
Slow pan left to right

LEYLAN X-s to fg. Left.

(64 on 1)

-91/92-

LEYLAN: She looks to be drifting
Mr Raiker. Take over and fly us
on manual. Maintain this distance.

RAIKER: Yes sir.

ARTIX COMES DOWN RIGHT (HE MOVES TO THE
CONTROLS & CONCENTRATES
ON FLYING THE LONDON)

LEYLAN: Mr Artix, try and make
contact. Sound and vision.

ARTIX: Yes sir. (HE WORKS ON HIS
CONTROLS). This is civil
administration ship London out of
Earth for Cygnus Alpha.
Please identify yourself./

Q STATIC

65. 3 A
CS RADIO RECEIVER

(THE ONLY ANSWER
IS A CRACKLE OF
STATIC)/

66. 2 A
2s RAIKER/LEYLAN
ZOOM IN TO MCU
LEYLAN

LEYLAN: Try again. Put it through
the translator unit. Run the
message in every known language.

ARTIX: This is civil administration
ship London out of Earth for Cygnus
Alpha. Please identify yourself.

TELECINE 10 (35mm)

Liberator & London:
alongside each
other.

Scene 37 (continues)

67. 2 A
PROFILE CU RAIKER
LEYLAN'S BODY R.
of frame

RAIKER: I reckon she was involved
in that space battle we picked up./
She got caught in the big blast and
her crew were either killed or got
out in the life rockets.

68. 3 A
3s RAIKER/LEYLAN/
ARTIX

-91/92-

-93/ 94-

(68 on 3)

LEYLAN: Possible. No visible sign of damage though.

RAIKER: No sign of life either

DEPRESS & CRAB
RIGHT with LEYLAN
TO DEEP 2s LEYLAN/
RAIKER

LEYLAN: If she's been abandoned ...

RAIKER: We could put on a boarding party. You know what that ship would be worth in prize money if we could get her to a Federation planet? Millions of credits. Millions.

LEYLAN: Leave a skeleton crew on her. We could do it.

RAIKER: It's got to be worth a try.

69. 1 A
CMS LEYLAN at
communicator

PAN HIM RIGHT TO
DOOR PANEL

LEYLAN: Yes it has/

(HE SNAPS DOWN A
SWITCH AND SPEAKS
URGENTLY)

Section four. Stand by to run out a transfer tube from lock six Wallace and Teague. Kit out with survival units. I'll be with you in a minute/

70. 3 A
DEEP 2s RAIKER/LEYLAN

(HE TURNS TO RAIKER)

Take us in as close as you can and keep us there.

CRAB RIGHT AS
LEYLAN EXITS TO
PROFILE MS RAIKER
AT CONSOLE

(RAIKER NODS & CONCENTRATES
ON FLYING. LEYLAN
STARTS FOR THE EXIT/

71. 1 A
WA CABIN

71X / INLAY - cam 6A - MODEL STATIC /

R E C O R D I N G B R E A K : STRIKE LIBERATOR MODEL

ON TO SCENE 43, P. 110 next.

AND RECORD REMAINING
TELECINE & CLOSING TITLES
AS CONVENIENT.

- 96/97-

3L

38. INT. HATCH SECTION LONDON. NIGHT.

344.

3 L

PROFILE 2s
 WALLACE & TEAGUE
 chacking equipment

 ZOOM OUT & PAN R.
 to see LEYLAN enter

(CORRIDORS LEAD
 ON TO A SQUARE
 AREA WHERE
 THERE IS A
 SLIDING DOOR
 THAT OPENS
 ON TO AN AIR-
 LOCK CHAMBER .

STANDING READY
 ARE TWO MEN.

PAN RIGHT with
 LEYLAN to 2s KRELL/
 LEYLAN

TEAGUE AND
 WALLACE.

THEY HAVE
 VERY LIGHT
 WEIGHT PORT-
 ABLE BREATHING
 EQUIPMENT.

AN ASSORTMENT
 OF WEAPONS AND
 INSTRUMENTS
 CLIPPED TO
 THEIR BELTS.

THERE ARE A FEW
 OTHER CREW MEMBERS
 STANDING NEAR AS
 LEYLAN APPROACHES)

LEYLAN: Good

KRELL: T^ransfer tube ready sir.

LEYLAN: Alright. Begin extension.

--- RUN ON to Scene 39, Page 100 -----

- 96/97-

- 98 -

TELECINE 11x. (on screen)

MODEL SHOT.

From the bottom
of the scan screen
we see a concertina
like tube begin to
snake slowly toward
the Hull of Liberator.

CUT:

END TELECINE 11x:

- 98 -

TELECINE 11.

Ext. Liberator and
London in space.
Night.

We see the semi-
flexible transfer
tube snaking across
the space between
the two ships.

CUT:

END TELECINE 11:

4K, 3L, 2N

39. INT. HATCH SECTION. LONDON. NIGHT.

345. 4 K
WA FAV hatch door
it opens WALLACE &
TEAGUE X to it

LEYLAN X-s frame from
fg R.

KRELL: Locked on sir. Minimum air
pressure establiher.

346. 2 N
MCU LEYLAN

347. 4 K
MCU TAGUE

LEYLAN: Keep your communicators open
at all times. I want a full report
on conditions inside that ship./ If
there is anything living over there,
you'll try to make peaceful contact.
Weapons are only to be used for
defense and then only as a last resort./
Understood?

(THE TWO MEN NOD)

348. 3 L
3s LEYLAN/TEAGUE
WALLACE

TEAGUE: Yes sir/

PAN R. with them LEYLAN: Alright ... in you go ...
to door (cont)

(KRELL OPERATES A
SWITCH & THE HATCH
DOOR SLIDES OPEN

WALLACE & TEAGUE
STEP INTO THE AIRLOCK
& THE DOOR CLOSES BEHIND THEM)

349. 2 N /
 DEEP 2s LEYLAN
 KRELL
 communicator fgr

LEYLAN: Open airlock.

(WE HEAR THE THUD
OF THE hull door opening)

KRELL: Airlock open.

-- RUN ON TO 39A P. 102 --

TELECINE 12.

Int. Transfer Tube.
Night.

TEAGUE and WALLACE
advance along the
transfer tube.

TEAGUE: Starting along the
Transfer tube now sir.

It sways slightly
in the way a rope
bridge might.

From the way the
MEN walk it is
apparent that their
boots adhere slightly
to the floor.

Their arm and body
movements suggest
weightlessness.

CUT:

END TELECINE 12:

39A. INT. HATCH. NIGHT.

350. 3 L
 DEEP 2s KRELL
 LEYLAN pan L.
 with LEYLAN

TO INSERT INTO
TELECINE 12.

-- RUN ON TO Scene 40, P. 103 ---

- 103 -

2N

40. INT. HATCH SECTION. LONDON. NIGHT.

351.

2 N

2s CREWMEN,
LEYLAN ent. into
fg L.

(LEYLAN AND HIS MEN
ARE TENSE. FROM
THE SPEAKER WE HEAR
THE HEAVY BREATHING
OF THE TWO MEN AS
THEY USE THEIR
BREATHING APPARATUS)

TEAGUE'S VOICE: We're against the
bull. It is a hatch entrance. I am
about to operate the remote lock
activator.

-- RUN ON TO SCENE 41, P.

105 --

- 103 -

TELECINE 13.

Int. Transfer Tube.
Night.

TEAGUE and WALLACE
are against the hatch
of Liberator. Using
one of the electronic
devices from his belt,
TEAGUE is attempting
to open the hatch.

TEAGUE: No response on circuit one.

He makes an
adjustment to
the device.

No response on circuit two.
No response on circuit three.
No ... wait it's opening !

CUT:

ENT TELECINE 13:

-105/106-

2N

41. INT. HATCH SECTION. NIGHT.

352. 2 N
 BCU LEYLAN
 looking L. of cam.

--- RUN ON TO Scene 42, P. 107 ---

(Next in story)
TELECINE 14.

Int. Transfer tube.

The hatchway in Liberator's
hull slowly opens.

a powerful glow of
light as the door
opens

TEAGUE: Powerful light source
from somewhere. Moving inside now.

-105/106-

4K, 3L, 2N

42. INT. HATCH SECTION. LONDON. NIGHT.

353. 2 N
DEEP 2s LEYLAN/KRELL

LEYLAN X-s to KRELL.
PAN HIM L.

(LEYLAN SPEAKS
URGENTLY TO
KRELL)

LEYLAN: You. Get kitted up. Then
stand by to give back up if it's needed.

(KRELL MOVES AWAY
QUICKLY.

ANOTHER MAN TAKES
HIS PLACE)

ZOOM IN TO MCU
as he turns

TEAGUE'S VOICE: We're in a sort of
cylinder. Type of airlock I think.
(NOTE OF PANIC) It's turning!

(THERE IS SILENCE.

LEYLAN SHOWS
PANIC AND YELLS)

354. 3 L LEYLAN: Report ... Report! /
CS communicator

355. 2 N (THE SILENCE CONTINUES. /
MCU LEYLAN THERE ARE ANXIOUS

356. 3 L LOOKS FROM LEYLAN AND /
A/B HIS MEN, THEN RELIEF
AS)

(4 next)

- 108 -

(356 on 3)

357. 4 K TEAGUE'S VOICE: It's fantastic ... I can't believe it /..
 GROUP SHOT LEYLAN
 fg L. & crewmen
LEYLAN: What is it ... what's happen-
ing?
358. 2 N TEAGUE'S VOICE: It's alright, we've
 CMS LEYLAN come out into what must be a flight
deck /.. But it's like nothing I've
ever seen ...
- SLOW ZOOM IN TO LEYLAN: Describe it later ... Give
 CU LEYLAN me life-support read out.
- TEAGUE'S VOICE: Pressure normal.
Minimal radiation. Breathable oxygen
atmosphere.
- LEYLAN: Good. Now is there anybody
on board?
- TEAGUE'S VOICE: Not that we've seen,
but, but ... I'm sorry, what was that?
I didn't hear ...
359. 4 K LEYLAN: I didn't speak. /
 CS COMMUNICATOR
- TEAGUE'S VOICE: Somebody did ... I
heard a voice and ...
- Q STATIC THEN
SILENCE
- (TEAGUE'S VOICE CUTS
 OFF IN MID-WORD AND
 THERE IS AN ENORMOUS
 AND DEAFENING DIS-
 CHARGE OF CRACKLING
 STATIC FROM THE SPEAKER,
 THEN SILENCE) /
360. 3 L
 CMS LEYLAN
 PAN HIM R. to
 communicator

- 108 -

POSSIBLE RECORDING BREAK FOR KRELL'S CHANGE

(360 on 3)

LEYLAN: Teague! Report! Wallace!

(THE COMMUNICATOR
REMAINS SILENT.

LEYLAN TURNS
AND SNAPS AT A
CREW MAN) /

361. 4 K
WA LEYLAN R. of frame
as he spins

Where the hell is that back up man ...
They could be in trouble.

KRELL ENT. hatch

KRELL: Coming sir.

PAN L. with LEYLAN
& zoom in to MS
CREWMAN as he X-s

(KRELL HURRIES ALONG
THE CORRIDOR)

LEYLAN: Get across there as fast
as you can ...

(KRELL IS HUSTLED
INTO THE AIRLOCK.
AND THE DOOR IS
CLOSED.

LEYLAN: Right, open airlock.

--- RUN ON TO Scene 44, Page 112 ---

3A, 1A

43. INT. FLIGHT DECK. LONDON. NIGHT.

72. 1 A

DEEP 2s RAIKER/ARTIX

(RAIKER IS AT THE
CONTROLS WHEN
LEYAN'S VOICE
SNAPS THROUGH
THE COMMUNICATOR)

73. 3 A

MS RAIKER AS HE GOES
hold frame for ARTIX

LEYLAN'S VOICE: Raiker. Let Artix
take the ship. Get down here! /

RAIKER: Right.

(HE GETS TO HIS
FEET AND HURRIES
FOR THE DOOR
LEAVING ARTIX
TO SLIDE IN
BEHIND THE
CONTROLS)

(TK 15 next in story)
(KRELL along Transfer)
(Tube)

RUN ON TO SCENE 45, P. 115 NEXT

(??)

TELECINE 15:

Int. Transfer tube. Night.

KRELL moves up to
liberator and the
blinding light
from inside its
hatch.

CUT

END TELECINE 15:

- 112 -

4K, 3L, 2N

44. INT. HATCH SECTION, LONDON, NIGHT.

362. 4 K
CS communicator (RAIKER APPEARS
AND RUNS TO JOIN
LEYLAN AND THE
OTHERS. THROUGH
THE SPEAKER WE
HEAR)
363. 2 N
WA LEYLAN L. of fr
as RAIKER arr in bg
(THERE IS A
LONGISH TENSE
PAUSE, THEN)
- PAN L. with
LEYLAN & zoom in
to MCU LEYLAN as
he turns
I'm inside ... The design is
strange to me ... All the flight
control positions are empty ...
- LEYLAN: Alright ... Now don't
move for a moment ... Just look
around. Tell me what you see...
- KRELL'S VOICE: What?...I heard
something.
364. 3 L
CS communicator LEYLAN: What is it? /
365. 4 K
2s LEYLAN/RAIKER
fav RAIKER
KRELL'S VOICE: It's whispering...
Ssshh...Yes ... Yes I hear you ...
Davor?! What are you/.... (PANIC
AND ANGER) What are they doing
to you! No! No!
366. 3 L
A/B
367. 2 N
CU LEYLAN
LEYLAN: Krell. Answer me. Krell/
368. 3 L
A/B

Q STATIC

AGAIN THERE IS THE
VIOLENT BURST OF
STATIC FROM THE
SPEAKER AND SILENCE/

368. A. 2 N
A/B

(LEYLAN SPEAKS
INTO COMMUNICATOR)

Listen to me ... if I have no
signal from you in three minutes,
I'm withdrawing the transfer tube.
Three minutes./

369. A K
2s LEYLAN/RAIKER
A/B

(RAIKER GRABS AT
LEYLAN'S ARM)

RAIKER: Wait! We can't give up
that easily. That ship is worth
a fortune ...

370. 2 N
LEYLAN makes
tight 2s fav
LEYLAN
LEYLAN: Looks like I've already
lost three men /... I'm not risking
any more of my crew.

371. 4 K
CU RAIKER
RAIKER: Then use prisoners. They've
got nothing to lose/ Use Blake
and the other two.../

372. 2 N
CU LAYLAN
(AS LEYLAN DOESN'T
REJECT THE IDEA
IMMEDIATELY RAIKER
PRESSES HOME THE
SCHEME) /

373. 4 K
A/B

374. 2 N
A/B
Let them take the risks ... why not?/

375. 4 K
A/B
LEYLAN: (SLOWLY) We might still
save the other three./

376. 2 N
2s FAV LEYLAN
PAN RIGHT with
RAIKER as he exits
RAIKER: Right. At least we'll
have tried./

117
- 114 -

(376 on 2)

(LEYLAN CONSIDERS)

LEYLAN: Get them equipped and bring
them down here ...

(RAIKER MOVES
AWAY SWIFTLY)

R E C O R D I N G B R E A K :

ON TO SCENE 46, P. 116 next

3A, 2B, 1A

45. INT. FLIGHT DECK. LONDON. NIGHT.

74. 2 B
O/shoulder ARTIX
at controls (ARTIX AT THE
he stands to - CONTROLS. HE
STUDIES THE
75. 3 A / INSTRUMENTS
MCU ARTIX, he X-s to THOUGHTFULLY
communicator AND THEN PRESSES
A COMMUNICATOR
76. 1 A BUTTON)
CMS ARTIX at
communicator

LEYLAN'S VOICE: Leylan.

77. 3 A
WA console fg.
ARTIX COMES down to
it
- ARTIX: I don't know if it's
significant sir, but I'm picking
up a specific focus energy field
close by ... I presume it's the
other ship.

LEYLAN'S VOICE: Is it constant?

ARTIX: That's the odd thing ... There
have been two violent discharges.
Right off the scale. But after each
the source dropped back to constant.

R E C O R D I N G B R E A K :

NOW BACK TO SCENE 19, P.60 NEXT.

- 116 -

4K, 3L, 2N

46. INT. HATCH SECTION, NIGHT.

377. 2 N
CMS LEYLAN facing R LEYLAN: Thank you Mr. Artix.
ZOOM OUT with him
to fav BLAKE
as BLAKE, JENNA
AVON & CO. arrive

(LEYLAN GIVES HIS
ATTENTION TO
THE ARRIVAL OF
BLAKE, JENNA
AND AVON. THEY
ARE FASTENING
THEIR EQUIPMENT
AS THEY MOVE
ALONG WITH
RAIKER)

LEYLAN: I hope Mr. Raiker made
it clear that you can refuse to
do this.

BLAKE: Yes. He also made it clear
summary execution
is one of our options. We chose
the other. /

378. 4 K
MCU LEYLAN

LEYLAN: If you're successful
I give you my word I'll have that
sentence quashed /

379. 3 L
2s AVON/RAIKER
PAN L. with RAIKER
to 2s JENNA/RAIKER AVON: And if we're not?

RAIKER: You'll have no more problems
anyway.

380. 4 K JENNA: What is it we have to do? /
TIGHT 2s JENNA/
LEYLAN

(2 next)

(380 on 4)

LEYLAN: Find out what's happened
to my men and if possible make
it safe for a boarding party to
go across./

381. 2 N

MCU BLAKE pan L.
to tight 2s JENNA/
RAIKER

BLAKE: Alright

JENNA: (GLANCES AT RAIKER) I've
had worse offers./

382. 4 K

MCU LEYLAN

LEYLAN: Right/

383. 3 L

3s JENNA/RAIKER/
BLAKE

(BLAKE LOOKS AT
RAIKER WHO IS
HOLDING THE
BELTS THAT CONTAIN
HAND GUNS)

PAN RIGHT with
BLAKE to hatch
door

3s LEYLAN/BLAKE/
KRELL as he flies in

BLAKE: Do we get weapons?

RAIKER: I'll toss them into the
airlock once you're inside.

BLAKE: Very wise...Alright...We're
ready ... open the hatch

(LEYLAN NODS
CONFIRMATION
OF THE ORDER LEYLAN:Open it up.
AND A CREWMAN
PRESSES THE
CONTROL. AS
THE DOOR SLIDES
BACK, KRELL
LEAPS OUT. /

384. 2 N

WA AS LEYLAN cannons
into RAIKER

THE SPEED OF KRELL'S
ENTRY IS SHOCKING
IN IT'S SUDDENNESS
AS IS THE UNHUMAN
SCREAM HE GIVES AS
HE LAUNCHES INTO
A SAVAGE ATTACK ON
THE NEAREST PERSON,
WHO HAPPENS TO BE
LEYLAN.

LEYLAN IS CARRIED
TO THE GROUND WITH
KRELL ON TOP OF
HIM SHRIEKING AND
GIBBERING
SENSELESSLY.

PAN R with KRELL
& GUARDS away

TWO GUARDS HAUL
KRELL OFF AND HE
SUBSIDES INTO
MINDLESS SOLIDITY
MUTTERING.
SEEMINGLY COMPLETELY
INSANE.

LEYLAN SCRAMBLES
TO HIS FEET)

RAIKER: Get him out of here ...

385. 3 L / (UNRESISTING,
 3s AVON/BLAKE/JENNA KRELL IS LED
 at door AWAY. JENNA
 STARES AFTER
 HIM IN HORRIFIED
 FASCINATION)

JENNA: What do you suppose did
that to him?

AVON: That is what we are supposed
to find out. Execution may have a
certain appeal after all.

BLAKE: Let's go...

(2 next)

(A CREWMAN OPERATES
THE CONTROL)

RECORDING BREAK:

ON TO SCENE 48, P. 128

TELECINE 16:

Int. Transfer Tube,
Night.

We see BLAKE
start forward
along the slightly
swaying tube.

The OTHERS follow.

ANOTHER ANGLE
as they approach
liberator. The
hatch is open
and in it we
see the huddled
figure of WALLACE.
His body drawn
up into a tight
foetal position.

BLAKE briefly
examines him
and then turns
and shakes his
head to the OTHERS.

The THREE step
inside the hull.

CUT

END TELECINE 16:

/DAY 2. RECORDING/

- 121 -

a) 6A(matte & bubble)

and then :-

b) 6A*

c) 3E 3F

d) 4E 5F (hand held)

4D, 1D, 3D (in 1's loop) 2E(in 1's

47. INT. FLIGHT DECK LIBERATOR. NIGHT. loop)

171. 6 A
 MATTE SHOT
 BLAKE, JENNA, AVON
 go for flight deck
 L TO R

(WE ARE ON A CORNER
 OF THE FLIGHT DECK.
 A CYLINDRICAL PANEL
 SLIDES AROUND TO
 REVEAL BLAKE AND
 HIS COMPANIONS.
 THEY STEP OUT AND
 HALT./STARING.

172. 1 D
 HIGH WA as they ent
 flight deck

 slow jib down & L. to
 fav. 2s JENNA/AVON

REVERSE TO SHOW
 THEIR VP AND OUR
 FIRST VIEW OF
 WHAT WILL BE OUR
 MAJOR SET THROUGH-
 OUT THE SERIES.

THE WHOLE DECK
 SHOULD BE QUITE
 BREATHTAKING.
 THERE ARE SIX
 COMFORTABLE
 LOOKING CONTROL
 SEATS POSITIONED
 AROUND THE DECK.

JENNA: It's beautiful.

AVON: Look at that instrumentation.

JENNA: A ship like this could go
 anywhere.

173. 3 D
 MS BLAKE looks
 around in awe

174. 2 E
 WA FAV AVON
 ZOOM IN WITH HIM AS
 he discovers Teague's
 body

(BLAKE GLANCES
 AROUND WITH THE
 SAME AWE.

WE SEE TEAGUE'S
 LEGS STICKING
 OUT FROM BEHIND
 A PIECE OF EQUIPMENT.

- 122 -

AVON GOES TO HIM
AND MAKES THE
BRIEFEST
EXAMINATION)

175. 1 D AVON: This one's dead too/

LS BLAKE TILT DOWN
CMS JENNA fg

(A VERY SLIGHT
HUMMING SOUND
TAKES THEIR
ATTENTION. THEY

DUB HUMMING
SOUND

RECORDING BREAK LOOK TOWARD IT. (Notes a) at end of scene

176. 4 D APPARENTLY
WA from L of set FLOATING NEAR
BLAKE L. fg. THE ROOF IS A
GLOBE. IT
PULSATES WITH
LIGHT FROM WITHIN)

S/I 6A: Pulsing bladder
against blacks

JENNA: What is it?

(note: hold this same
pairing to end of scene)

BLADDER appears up R. BLAKE: I don't know ...

(AS THEY ALL STARE
AT IT, ITS GLOW
BECOMES MORE
POWERFUL.)

176X.
3 E+

SEMI profile MCU
JENNA she blinks
ZOOM IN TO CU JENNA

WE GO CLOSE ON
TO JENNA'S FACE.
HER EYES BLINK
RAPIDLY, THEN
SLOW AND STEADY
TO A FIXED
STARE.

177. 4 D
A/B

178. 1 D
CMS BLAKE he shakes his
head

THE SAME THING IS
HAPPENING TO AVON.

BLAKE SEEMS TO BE
FIGHTING AGAINST
THE OBVIOUS HYPNOTIC
AFFECT.

- 122 -

178X - 123 -

3E+

CU JENNA ZOOM IN TO EYE

S/I TELECINE 16X

FADE DOWN EYE)	} as	RESUME ON JENNA.
" UP "		WE GO TO A HUGE
" DOWN "		CLOSE UP ON HER
" UP "		EYE. WE HEAR A
	ect	WHISPERING VOICE)
	ed	

178Y.

6A *

CS pulsing
bladder

VOICE: Jenna ... help me Jenna ...
They're hurting me ... Help me ...
Jenna.

178Z.

4E°

CMS JENNA frontal
against blue

(SUPER ON TO JENNA'S
EYE A SERIES OF
IMAGES. THE FIGURE
OF A WOMAN HOLDING
HER ARMS OUT
APPEALINGLY. THEN
MORE FRIGHTENING
IMAGES. WE WANT TO
GIVE THE EFFECT OF
A BAD LSD TRIP.

INLAY 5F Liberator
soft focus starts to rotate

179.

4 D

WA a/b

AVON IS SUFFERING
THE SAME DELUSION.
THE VOICE HE HEARS
IS DIFFERENT
AS IS THE SPECTRAL
FIGURE THAT HE
SEES)

180.

1 D

CMS BLAKE hands on head

180W.

3F+

CU AVON frontal
ZOOM IN TO eye

S/I TELECINE 16Y

FADE DOWN EYE

Don't leave me ... Please ... please ...
I need you ... (cont....)

180X.

4E°

CMS AVON semi-prof THE FLOATING BALL
against blue ile THAT INCREASES IN
INTENSITY.

INLAY 5F a/b more violent

A WHINING ELECTRONIC
SOUND ACCOMPANIES
ALL OF THIS GROWING
MORE AND MORE
PEERCING.

180Y.

3F+

a/b + TE

+ TELECINE

FADE UP EYE

180Z.

6A*

CS pulsing
bladder

THE IMAGES THAT CROSS
THE EYES ARE MORE
AND MORE FRIGHTENING.

181.

1 D

CU BLAKE

RESUME ON BLAKE
STILL BATTLING
AGAINST THE
HYPNOSIS. HE
PRESSES HIS HANDS
OVER HIS EARS TO
DRIVE OUT THE
SOUND)

VOICE: (cont) Roj ... Don't let
them take me ... please ... Help
me help me ...

(BLAKE IS ALMOST
TOTALLY UNDER
THE INFLUENCE
OF THE AUTOHYPNOSIS)

182. 4 D WA A/B
BLAKE: You're dead. The tapes were forgeries. But
you're dead!

182X.
4E
CMS JENNA against blue, L to R
BACK IN REALITY,
HE SEES AVON AND
JENNA IN TRANCE
SLOWLY MOVING
TOWARD THE GLOBE,
ARMS OUTSTRETCHED.
THEIR FACES
CONTORTING. FOR
OUR OWN REFERENCE,
THE GLOBE IS
AFFECTING ALL THE
MICRO ELECTRICAL
IMPULSES IN THE
BRAIN AND IN
EFFECT CREATING
A 'BRAINSTORM'
THAT KILLS) /

183. 1 D
CU BLAKE

184. 4 D No. No.../. (cont....)
BLAKE X's for JENNA
& AVON

(BLAKE YELLS AT JENNA
AND AVON)

185.

3

D

MS JENNA

BLAKE: (cont) Keep back! /

BLAKE THROWS JENNA
BACK hold him to
AVON

(THEY SEEM NOT TO
HEAR HIM.

AVON shrugs him aside
hold on Avon

BLAKE DIVES AT
JENNA AND
PHYSICALLY
THROWS HER BACK.
THEN HE MOVES
TO AVON GRABBING
AT HIS ARM.

AVON WRENCHES
FREE)

(2 next)

(On to page 126)

THEN, EVERYTHING
COMES BACK TO
NORMAL, BLAKE
RUNS TO JENNA
AND HOLDS HER
IN HIS ARMS.
AVON RECOVERS
AND STAGGERS
ACROSS TO THEM)

190. 1 D JENNA: What was it ?/
MCU BLAKE

191. 3 D BLAKE: I don't know./
MCU JENNA
ZOOM IN TO CU

192. 1 D JENNA: I saw my mother, she was so
CU BLAKE real. Then terrible things/
A nightmare/

193. 3 D
A/B But it was my mother/

194. 2 E
DEEP 3s AVON/JENNA/
BLAKE AVON: I saw my brother. It used
him like bait. I had to go closer.

195. 4 D BLAKE: And if you had it would have
MS BLAKE killed you/ No that thing took an
ZOOM OUT with him image out of your mind. A memory
to 3s AVON/ then projected it back at you as
BLAKE/JENNA though it was real.

JENNA: Why didn't it affect you ?

196. 3 D BLAKE: It did. But I
TIGHT 2s BLAKE/ knew it wasn't real. It seems I
JENNA can recognise dreams/
(BLAKE'S COMMUNICATOR
BUZZES. HE PRESSES
RECEIVER BUTTON)

LEYLAN'S VOICE: Blake. Are you
alright ?

BLAKE: Yes, we're safe. Still
checking.

R E C O R D I N G B R E A K

SUMMARY (1) Record main scene
(2) 6A* - pulsing bladder shots
(3) 3+ - CU extension shots + Telecine
(4) 4E° - CSO shots + 5F hand held
T H E N - on to Scene 49 P. 129 !

4K, 2M

48. INT. HATCH SECTION. LONDON. NIGHT.

388. 4 K
DEEP 3s LEYLAN/
RAIKER/CREWMAN (LEYLAN JABS THE
CALL BUTTON)
PAN RIGHT to CMS
RAIKER
LEYLAN: Blake! Stay in contact
Blake!

(RAIKER SNAPS
AN ORDER TO A
CREWMAN)

389. 2 M RAIKER: Get me a survival unit./
DEEP 2s LEYLAN
/RAIKER
LEYLAN: What are you going to do?
RAIKER: They're still alive... It
looks like they've got over the
problem.

(RAIKER CHECKS
THE CHARGE
IN HIS HAND
GUN)

I'm going to make sure they don't
get any ideas about staying over
there!

390. 4 K LEYLAN: RAIKER, take it easy/
MCU RAIKER
PAN L. as he exits
to CU LEYLAN fg RAIKER: Yes sir.

1D, 2E, 2F

49. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

197. 2 E

WIDE 2shot
BLAKE/JENNA (JENNA AND AVON
explore back wall ARE NEAR THE
of Liberator MAIN FLIGHT
CONTROL DESKS)

198. 1 D

AVON CROSSES fg / AVON: Blake...
to explore

BLAKE & JENNA (BLAKE MOVES TO
make 3s JOIN HIM)
BLAKE/AVON/JENNA

This accounts for what happened to the crew...

BLAKE: What is it?

AVON: Life rocket launch control.
It's been operated.

JENNA: But why? The whole ship looks operational.

(2 next)

(SHE RUNS HER
FINGERS OVER A
SERIES OF CONTACT
SWITCHES AND
INDICATOR LIGHTS
ALL FLASH ON GREEN)

BLAKE: Perhaps that thing drove them out.

199. 2 F AVON: I assumed it was a defence
 LOW 2s BLAKE/JENNA mechanisem./

BLAKE: Could she fly under her own power?

JENNA: I can't see why not.

200. 1 D BLAKE: Could you pilot her? /

MS JENNA
PAN L. with her to
2s BLAKE/JENNA

JENNA: A ship like this?! Not a chance. Eventually I might just be able to make her stand and stop.

ZOOM OUT & depress
with BLAKE to 3s
BLAKE/AVON/JENNA

BLAKE: (URGENTLY) You've got two minutes... No more.

(BLAKE STARTS
TO MOVE AWAY)

AS BLAKE LEAVES, Help her Avon.
TIGHTEN TO MS
AVON

AVON: What are you going to do ?

BLAKE: Close the entry hatch before someone tries to join us...

(JENNA AND AVON
START TO CHECK
INSTRUMENTS)

-- RUN ON -- to Scene 51, P. 133

- 131 -

2M

50. INT. HATCH SECTION. LONDON. NIGHT.

343. 2 M

DEEP 2s	(RAIKER IS READY.
LEYLAN/ RAIKER	CREWMAN OPENS
as door opens	THE HATCH DOOR.
	RAIKER STEPS
ZOOM IN TO MCU	INSIDE AND CALLS
BLAKE as door closes	BACK)

Kitted

RAIKER: I want a boarding crew out
and ready to follow me over...

(THE DOOR SHUTS)

R E C O R D I N G B R E A K : onto to scene 38, P. 96

- 131 -

4L, 3M, 2P

'PLUG' SCENES (to be inter-edited with
telecine clips achieved
at Ealing)

TELECINE 17:

Int. Transfer Tube.
Night.

ON the open hatch
of Liberator. We
see BLAKE wearing
his breathing
apparatus appear and
start to search for
the control that
will close it. He
glances out along
the tube and we
reverse to show
RAIKER advancing
slowly.

391. 2 P
MS BLAKE at control panel
(1st clip LS RAIKER)

392. 4 L
WA thru plug door: BLAKE X-s R TO L
(2nd clip, MS RAIKER steadies, fires)

393. 4 L Q EXPLOS
CMS BLAKE at door, explosion 2ION
beside him Blake takes cover

BLAKE reaches
for his gun and
finds the holster
empty, having left
the weapon on the
ground when he helped
Jenna.

394. 3 M
CU BLAKE, profile
(3rd clip, CMS RAIKER fires again)

It is clear to RAIKER
what BLAKE means to do.
The swaying tube
makes it difficult
and slow for him to
get his gun aimed.
He fires and there
is an explosion beside
BLAKE who presses
back into cover.

395. 4 L
WA thru door, BLAKE is hit falls.

396. 3 M
CMS BLAKE as he falls, holding head.

RAIKER advances
inexorably. He
fires again.

BLAKE'S shoulder
is creased. He falls
back. RAIKER
keeps coming.

--- RUN ON ---

to page 134

END TELECINE 17.

1E, 3G

51. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

201. 3 G
 LOW DEEP 2s
 AVON/JENNA

(JENNA HAS HER
HAND POISED OVER
SOME CONTROLS.
SHE LOOKS HESITANT
AND UNCERTAIN)

JENNA: Shall we risk it?

202. 1 E
 CS JENNA'S HANDS
 on controls

AVON: Why not...? /

(JENNA TOUCHES
THE CONTROLS)

(note TK 18 is next
here in story)

R E C O R D I N G B R E A K

ON TO SCENE 52, P. 136 (camera 1 away)

TELECINE 18:

Int. Transfer Tube.
Night.

RAIKER has almost reached Liberator's hatch. BLAKE, wounded, is an unmissable target. With cold calculation RAIKER raises his gun.

397. 4 L /
RAIKER fig L. BLAKE thru door

398. 3 M /
CU BLAKE looks up, his end is nigh
(4th clip, RAIKER looks up in alarm)

Suddenly the end of the tube attached to Liberator begins to pull free. RAIKER is thrown off balance. The hatch immediately closes.

399. 4 L /
A/B door suddenly closes
(5th clip, MS RAIKER he lurches)

400. 3 M /
CU BLAKE surprised

Ext. Liberator & London
in Space. Night.

MODEL SHOT.

The Liberator banks away gracefully. We see the transfer tube sag as contact is broken.

(6th clip, a) 35mm model shot
tube separates

b) RAIKER lurches thru
cam. L to R

401. 2 P /
REAR LS BLAKE, he stands

Int. Transfer Tube.
Night.

We see the rush of air as the tube de-pressurises. RAIKER claws at the smooth walls as he is dragged out into space. He vanishes from the open mouth of the tube.

402. 3 M /
CU BLAKE relief

(7th clip, a) F.A.P. Flying RAIKER

b) 35 mm model shot

203. 3 G

BLAKE: What course have you set ?

204. 2 F

BLAKE: We're going to follow the London to Cygnus Alpha and free the rest of the prisoners/
With a ship like this and full crew we can start fighting back

205. 3 G

With a ship like this and full crew
we can start fighting back

/V.T. EDIT - MIX TO TK 19 /

RECORDING BREAK :

-136-

TELECINE 19:

Ext. Liberator in
Space. Night.

Liberator banks and
swings around. Then,
magnificently im-
pressive speeds away.

END TELECINE 19.

MUSIC UP INTO:

SUPOSE CAM: Final
 Credits:

FADE OUT

CLOSING SLIDES

1. SPACE FALL
by
TERRY NATION
2. Blake
GARETH THOMAS
3. Jenna
SALLY KNYVETTE
4. Avon
PAUL DARROW
5. Vila
MICHAEL KEATING
6. Gan
DAVID JACKSON
7. Leylan
GLYN OWEN
8. Raiker
LESLIE SCHOFIELD
9. Artix
NORMAN TIPTON
Teague
DAVID HAYWARD
Krell
BRETT FORREST
10. Nova
TOM KELLY
Dainer
MICHAEL MACKENZIE
Garton
BILL WESTON
11. Production Assistant
PAULINE SMITHSON
Production Unit Manager
SHEELAGH REES
12. Series devised by
TERRY NATION
13. Film Cameraman
KEN WILLICOMBE
Film Recordist
BILL MEEKUMS
Film Editor
M.A.C. ADAMS
14. Studio Lighting
BRIAN CLEMETT
Studio Sound
TONY MILLIER
Special Sound
RICHARD YEOMAN-CLARK
15. Costume Designer
BARBARA LANE
Make Up Artists
MARIANNE FORD
EILEEN MAIR
16. Visual Effects Designer
IAN SCOONES
Graphics Designer
BOB BLAGDEN
Stunt Co-ordinator
FRANK MAHER
17. Music by
DUDLEY SIMPSON
Script Editor
CHRIS BOUCHER
18. Designer
ROGER MURRAY-LEACH
19. Producer
DAVID MALONEY
20. Directed by
PENNANT ROBERTS